

1793
Bonhams
邦瀚斯

Fine Chinese Ceramics and Works of Art

中國瓷器及工藝精品

Hong Kong | 4 May 2026









Fine Chinese Ceramics and Works of Art

中國瓷器及工藝精品

Hong Kong | Monday 4 May 2026 at 2pm

PREVIEW

Hong Kong
29 April 2026, 2pm – 6pm
30 April – 3 May, 10am – 6pm
Bonhams Hong Kong Gallery
10/F, Six Pacific Place,
50 Queen's Road East

預展

香港
2026年4月29日 下午2時至6時
2026年4月30日至5月3日 上午10時至下午6時
邦瀚斯藝廊
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太古廣場六座10樓



Fine Chinese Ceramics and Works of Art

中國瓷器及工藝精品

Hong Kong | 4 May 2026 at 2pm

香港 | 2026年5月4日下午2時

BONHAMS (HONG KONG) LTD

11/F, Six Pacific Place
50 Queen's Road East
Hong Kong
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SALE NUMBER

32069

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VIEWING

29 April 2026
2pm - 6pm
30 April - 3 May
10am - 6pm

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Front Cover: Lot 36

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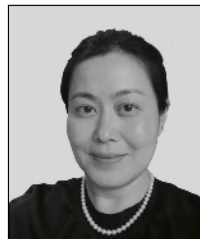


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The Zhichengtang Collection
志誠堂珍藏





The Zhichengtang Collection

The journey of Mr Wong Bing Kuen and his wife Lau Yuk Kiu is a testament to perseverance, humility, and an unwavering devotion to the arts. Lacking a family tradition in antiques or the tutelage of a formal apprenticeship, Mr Wong's path to ancient Chinese artefacts was shaped by unpredictable chances and encounters. It was through a remarkable convergence of opportunity and steadfast personal commitment that he and his wife embarked upon a collecting odyssey that spanned more than half a century.

Mr Wang was originally a hairpiece manufacturer. In the early 1970s, guided by his father's entrepreneur friend Mr Liu, Mr Wong made a transition into the business of gifts and souvenirs. Through the introduction of a descendant of the MacPherson family, he founded Galaxie Art & Gift Company in 1972, offering mementoes such as postcards from store no. 127 on the first floor of Prince's Building in Central, a location that today houses the Chanel flagship.

This era marked the dawn of a golden age for Chinese antiques in Hong Kong. The city's streets thrived with possibility, as antique shops flourished along Hollywood Road and Wing Kut Street in Sheung Wan. Prince's Building, newly redeveloped in 1965, stood at the heart of Central,

adjacent to the old Supreme Court Building (the former Legislative Council and now the Court of Final Appeal). Surrounded by the city's leading banks and law firms, and linked to the Mandarin Oriental Hotel by a pedestrian bridge, it offered unrivalled access for both local connoisseurs and international visitors. Within this distinguished setting, dealers such as Peter Lai Antiques, P.C. Lu & Sons, and C.C. Tin Gallery established their presence.

Although Mr and Mrs Wong began in the souvenir and gift trade, their keen business acumen, sincere modesty and unwavering integrity quickly won the trust of their clientele, allowing their enterprise to grow from simple postcards to refined handicrafts. Esteem from the local antique community soon followed, and through these important relationships, the couple made a seamless transition into the world of antiques. Their shop at Prince's Building came to offer an impressive array of treasures ranging from ceramics and jade to scholarly works of art. Among their collaborators were many of the pioneering figures of Hong Kong's antique scene, including Susan Chan, Robert Chang, the brothers Lai Loy and Lai Tuk, and internationally renowned dealers such as Robert Ellsworth and Anthony Spink.



Mr Wong Bing Kuen (B.K.) and Mrs Lau Yuk Kiu at Galaxie Art & Gift Company
王炳權先生與劉玉嬌女士攝於家適公司

In the decades that followed, the Wongs transformed their business with tireless dedication, handling an extraordinary array of ancient Chinese masterpieces. The couple's partnership was complementary: Mr Wong journeyed far and near to secure a steady supply and diverse selection, while Mrs Wong presided over the shop, welcoming clients with warmth and grace. Many of the works that passed through their hands entered the collections of eminent connoisseurs of the age, including Sir Joseph Hotung, Florence and Herbert Irving, and Dr Yang Chün-hsiung (Yangdetang). Some of these treasures subsequently entered esteemed public institutions, including the British Museum in London and the Metropolitan Museum of Art in New York.

As their affinity with ancient objects grew ever deeper, the Wongs pursued knowledge with tireless dedication and characteristic humility, seeking the wisdom of experts while learning from direct experience. Mr Wong and his wife developed a connoisseurship honed over decades of intimate engagement with the material. Alongside their commercial pursuits, the couple assembled a private collection, named Zhichengtang, which resonates with their values of integrity and commitment to art.

The story of Mr Wong Bing Kuen and Ms Lau Yuk Kiu, defined by diligence, sincerity, and principled humility, forms an enduring chapter in the annals of Hong Kong's Chinese antiques trade. Bonhams Hong Kong is deeply honoured to present a curated selection from the Zhichengtang Collection. Among the highlights is an exceptional Han dynasty jade stem cup adorned with powerful, zoomorphic mythical masks and intricate interlocking bosses. Accompanying this are early jade mythical beasts, masterfully carved in the round, each rendered with meticulous attention to detail. This collection offers a rare opportunity for collectors and connoisseurs to encounter and acquire works that have not been seen on the market ever since the golden age of Hong Kong's antique trade decades ago.

志誠堂珍藏

王炳權先生與夫人劉玉嬌娓娓道來的，是自強不息、謙誠待人的故事。沒有古董世家，沒有拜師學藝，王氏在機緣巧合中，邂逅中國古代器物，在天時、地利、人和的配合之下，加上個人的努力不懈，開展了逾半世紀的文藝旅程。

王先生原以生產假髮為業。上世紀七十年代初，在一次偶然的機會下，聽從父親貿易商人朋友劉先生的建議，毅然轉行經營禮物手信。受益於麥花臣後人的介紹，王先生 1972 年落戶中環太子行一樓 127 號（現屬置地太子大廈香奈兒旗艦店），開設「家適公司」，出售明信片等具香港特色的手信。

時值中國古董黃金年代的開端，香港藝壇生意蓬勃、商機處處，上環荷李活道、永古街一帶骨董店舖林立。當時的太子行，1965 年才甫完成重建工程，位處中環核心地帶，毗鄰香港最高法院大樓（前立法局大樓，現終審法院大樓），周邊有多家銀行、律師樓，大廈且設有行人天橋橫跨遮打道連接文華酒店，方便訪港住客，極盡地利。太子行因此也吸引了不少古董藝商進駐，如黎氏古玩、魯氏父子、C. C. Tin Gallery。

王氏夫婦雖初主銷手信禮品，但因其營商有道、為人謙厚、誠懇可嘉，深得客戶信任，小至明信片、大至工藝品，生意滔滔不絕。未幾，便獲本地骨董藝商賞識，與其合作，促使他們轉型經營古董買賣。王氏在太子行店舖出售陶瓷玉石等，有禮器、造像、文房，林林總總，包羅萬有。時與王氏協作的不少香港古董藝業先驅名賈，包括陳淑貞、張宗憲、黎來與黎德兄弟等，且有海外藝商，如安思遠和斯賓克。

此後數十寒暑，王氏夫婦以誠待客、孜孜不倦，經手大量中國古代工藝精品，貨如輪轉。夫婦二人，分工合作，先生時常四出奔走，確保貨源充沛，太太則留守店舖，專責招待客戶，銷售古董。這些器物中，有不少曾納為大家名蓄，其中包括何鴻卿爵士、歐雲伉儷、養德堂楊俊雄醫生，且又輾轉進入如倫敦大英博物館、紐約大都會藝術博物館等重要公共收藏，惠澤後世。

自與古玩偶結佳緣，王氏在沒有藝術考古史學背景之下，虛心求教，但更多的是以失敗為母，從錯誤中學習，積累經驗，練就鑑藏的眼光。數十年來，買賣之餘，同時漸豐其藏，取命「志誠堂」，採其待人存誠、藏物養志之意。

王炳權先生與劉玉嬌夫人的故事，是努力奮鬥，是誠懇謙遜，也是香港中國古董業發展史不能抹去的一章。香港邦瀚斯萬分榮幸，得蒙王氏委託，獻呈志誠堂藏珍選萃。首推漢代單把高足玉盃，盃身上下淺浮雕兩道獸面，中段環飾勾連雲紋，盈握手中緩緩轉動，表面猶若波光粼粼，極為精緻。且有圓雕神獸數例，靈動如生，刻劃入微，翎羽毫髮畢現，上溯兩漢，下及李唐，尤為罕稀。美玉雅器，自藝業輝煌之時，珍存王宅數十載，現供諸同好，實是難能可貴。



A pair of pottery female attendants, Tang Dynasty, gift of Florence and Herbert Irving, acquired from Galaxie Art & Gift Company in 1987. The Metropolitan Museum of Art, New York
唐代彩繪陶侍女俑，歐雲伉儷舊藏，1987年購自家適公司，現藏紐約大都會藝術博物館。



A gilt bronze 'phoenix' crown, Liao Dynasty, formerly in a Japanese collection, acquired in Hong Kong from Mr B.K. Wong in 1993. San Antonio Museum of Art, Texas
遼代鍍金銅鳳紋冠，日本舊藏，1993年購自王炳權先生，現藏美國德克薩斯州聖安東尼奧藝術博物館。

PROPERTY FROM THE ZHICHENGTANG COLLECTION

志誠堂珍藏

(lots 1-12)

1

A CELADON JADE 'CLOUD-SCROLL' ORNAMENT

Neolithic Period, Hongshan Culture

The flat plaque carved and pierced with a stylised cloud scroll at the centre, flanked by two beak-like hooks at the top corners above a pair of protruding horizontal prongs, the bottom edge further adorned with two pairs of tooth-like elements, interspersed by three hooks, the surface gently bevelled, perforated above the central scroll for suspension, the light-green stone with natural variegated inclusions.

15.2cm long

HKD80,000 - 120,000

US\$10,000 - 15,000

新石器時期 紅山文化 青玉勾雲珮飾

Provenance:

Acquired in Hong Kong, 10 October 1988

來源：

1988年10月10日香港購藏

Hongshan pierced jade plaques, such as the present lot, are believed to be important objects treasured by the Neolithic Culture, possibly as religious implements or status symbols. (Jenny F. So, 'A Hongshan Jade Pendant in the Freer Gallery of Art', *Chinese Jade: Selected Articles from Orientations 1983-2003*, Hong Kong, 2005, pp.124-129). These ornaments can be loosely divided into two categories: 'toothed' pendants dominated by a central pair of brow-framed eyes, and cloud-scroll plaques with one or more spirals. The present plaque, adorned with a central cloud-scroll above tooth-like motifs, belongs to a small group of ornaments that combine elements from both subcategories.

See a cloud-scroll 'toothed' plaque from the collection of Fu Zhongmo, illustrated *ibid.*, p.128, fig.10; and another, from J.J. Lally, which was sold at Bonhams New York, 20 March 2023, lot 16. Compare also a few ornaments excavated from Northeast China, included in *The Complete Collection of Jades Unearthed in China*, vol.2: Inner Mongolia, Liaoning, Jilin, Heilongjiang, Beijing, 2005, nos.31-32, 128-133.

如此件之紅山文化鏤空玉飾，信乃新石器時代重器，或與宗教禮儀或身份地位相關，見蘇芳淑，〈A Hongshan Jade Pendant in the Freer Gallery of Art〉，〈《Chinese Jade: Selected Articles from Orientations 1983-2003》〉，香港，2005年，頁124-129。此類飾品大致可分為兩類：一類為「齒紋」珮，中央飾彎眉雙目；另一類為雲卷珮，飾有一個或多個螺旋紋。本件玉珮中央飾雲卷紋，下方帶齒狀紋，屬於結合兩類特徵的玉飾。

參考一件傅忠謨舊藏雲卷齒紋珮，同上書，頁128，圖10。另見一例，出自藍理捷，售於紐約邦瀚斯，2023年3月20日，拍品編號16。還可比較數件出土於中國東北地區的玉飾，見《中國出土玉器全集》卷2：內蒙古、遼寧、吉林、黑龍江，北京，2005年，編號31-32、128-133。



2

A WHITE JADE FIGURE OF AN EAGLE IN FLIGHT

Han Dynasty

Skilfully carved in the round as a bird of prey with outstretched wings, its head facing forward with a sharp beak, the wings and tail finely bevelled and incised with feather patterns, the legs neatly tucked underside, pierced vertically for suspension, the translucent stone of soft white tone with natural inclusions and calcified patches.

6.7cm long

HKD150,000 - 200,000

US\$19,000 - 26,000

漢 白玉鷹

Provenance:

Acquired in Hong Kong, 18 April 1988

來源：

1988年4月18日香港購藏



(underside 背面)





Fig.1 Image courtesy of Xianyang Museum
圖1 咸陽博物館藏



Fig.2 Image courtesy of Palace Museum, Taipei
圖2 台北故宮博物院藏

This piece exemplifies Han dynasty jade craftsmanship at its finest. The artisan skillfully rendered the bird in dynamic flight, with careful attention to naturalistic detail.

The plumage is rendered with sophistication: long primary wing feathers are layered and defined by precise incisions, while the shorter back feathers are depicted with rhythmic 'v'-shaped engravings. This technique closely matches that of the renowned Western Han dynasty jade eagle from Emperor Yuandi's mausoleum, now in the Xianyang Museum (*The Complete Collection of Jades Unearthed in China*, vol.14: Shaanxi, Beijing, 2005, no.160; **fig.1**). Although both works share similar proportions, forms, and decoration, this carving is perforated, indicating it may have served as an ornament.

See a related Han dynasty jade mythical eagle, also drilled vertically for suspension, at the Palace Museum, Taipei (acc.no.guyu 000719; illustrated in *Art in Quest of Heaven and Truth: Chinese Jades through the Ages*, Taipei, 2012, p.75, figs.5-4-8 a-c; **fig.2**). Unlike the present example, the Taipei eagle holds a small pearl in its beak, which the author interprets as a bird egg, referencing to the legend that birds were the ancestors of people. Additional Han dynasty jade birds are featured in the exhibition *Chinese Jade Animals*, Hong Kong Museum of Art, Hong Kong, 1996, nos.53-54; and another one, included in Teng Shuping, *One Hundred Jades from the Lantien Shanfang Collection*, Taipei, 1995, no.90.

Han dynasty literature records that staffs or swords with jade mythical-bird finials were presented to aristocratic elders as symbols of benevolent imperial protection. For example, a white jade sword pommel in the form of a mythical eagle from the Western Han dynasty was excavated from a tomb at Longgangsi, Shaanxi Province (*The Complete Collection of Jades Unearthed in China*, op.cit., no.149).

Compare a jade eagle from the Hei-Chi collection, which was sold at Sotheby's Hong Kong, 9 October 2020, lot 94; a jade figure of a crested bird was sold at China Guardian, Hong Kong, 6 April 2024, lot 208; and see a jade group of a crested bird nursing its young, which was sold at Bonhams Hong Kong, 28 May 2019, lot 107.

藝匠巧施神技，捕捉獵鷹展翅飛翔，刻畫入微，栩栩如生，淋漓展現漢代玉雕工藝極致。羽翼處理極為講究：長而舒展的飛羽以精準陰線勾勒層次，背部較短的羽毛則以節奏分明的「V」字刻紋表現。此技法與咸陽博物館藏西漢元帝陵出土之玉鷹如出一轍，見《中國出土玉器全集》卷，14：陝西，北京，2005年，編號160（圖1）。兩件作品在比例、造型與裝飾上頗為相似，惟本品有穿孔，推測可能用作佩飾。

台北故宮博物院藏一件漢代玉雕神鷹，亦鑲有豎孔（館藏編號：故玉000719），見《敬天格物：中國歷代玉器展》，台北，2012年，頁75，圖5-4-8 a-c（圖2）。與本拍品不同的是，台北藏鷹口中銜一小珠，圖錄筆者釋為鳥卵，並引述古代鳥生傳說。1996年香港藝術館舉辦之《中國肖生玉雕》展覽中也收錄數件漢代玉鳥，編號53-54。另有一件著錄於鄧淑蘋《藍田山房藏玉百選》，台北，1995年，編號90。

據漢代文獻記載，以玉神鳥為飾之杖或劍，賜予年邁貴族，象徵帝王仁德護佑。參考陝西龍崗寺西漢墓出土的神鷹形狀的白玉劍首，見《中國出土玉器全集》，同上，編號149。

拍賣市場中同類例子甚罕。例見熙堃舊藏玉鷹，售於香港蘇富比，2020年10月9日，拍品編號94。香港嘉德尚有一鳳，2024年4月6日，拍品編號208。還有一鳳鳥育雛，售於香港邦瀚斯，2019年5月28日，拍品編號107。



A RETICULATED JADE 'DRAGON' XI PENDANT

Eastern Zhou Dynasty, Warring States Period - Western Han Dynasty
 Skillfully carved in openwork as a long, crescent form ornament with a pointy tip, surmounted by a ferocious dragon, its head turned backwards with jaws opened, nibbling on its curvy wing, the body's musculature finely carved in low relief and with a curved bifurcated tail, the stone of greyish brown tone with natural inclusions.

10.2cm long

HKD120,000 - 180,000

US\$15,000 - 23,000

戰國至西漢 玉龍紋觿

Provenance:

Acquired in Hong Kong, 15 October 1994

來源：

1994年10月15日香港購藏

Xi ornaments of this type were usually made as pairs and found in tombs dated to the Eastern Zhou dynasty. Those from the Spring and Autumn period resemble the shape of an animal's tooth or fang, while those from the Warring States period are usually more slender. Horn-shaped dragon elements, as seen in the present example, began to emerge from the late Warring States period through the early Western Han dynasty.

Compare a similar *xi* pendant, adorned with a phoenix, excavated from the tomb at Beishantou, Anhui, dated to the Western Han dynasty, illustrated in *The Complete Collection of Jades Unearthed in China*, Beijing, 2005, vol.6: Anhui, Beijing, 2005, no.116. A jade *xi* pendant from the Sze Yuan Tang collection, of similar form with a scrolling dragon atop a 'phoenix' terminal, dated to the Warring States to the Han dynasty, was sold at Bonhams Hong Kong, 5 April 2016, lot 19.

觿在春秋、戰國後時在組玉珮中成對出現，因其衝擊其他玉器而發出聲音，所以又稱衝牙。春秋時期的玉觿似獸牙，較為粗短，至戰國時期則出現長角狀或彎曲的龍體。西漢時期的玉觿多有穿孔，基本為裝飾玉，除用於組玉珮外，亦可作單獨配飾，此龍觿或為一例。

安徽省巢湖市北山頭西漢墓出土一件鳳紋玉觿可資比較，見《中國出土玉器全集》，北京，2005年，卷6：安徽，編號116。思源堂舊藏有例，形與此極近，同飾曲龍踞上，然觿尾綴暗鳳紋，斷代戰國至漢，2016年4月5日售於香港邦瀚斯，拍品編號19。



AN EXTREMELY RARE 'MYTHICAL ANIMAL MASK' HANDLED STEM CUP

Western Han Dynasty

Superbly carved and hollowed, the cylindrical body ascending from a tall, spraying foot, the exterior masterfully adorned in low relief with three decorative registers, the top and bottom borders intricately bevelled and incised with a stylised mythical beast mask, each with powerful eyes surmounted by a bracket crown, flanking a snout with curled nose wings, all between hairy arms and sharp claws, the central horizontal band densely filled with a pattern of knobbed and linked 'c' scrolls, the shoulder with an 'a'-shaped ring handle, the variegated stone of a caramel-brown tone with darker inclusions.

10.7cm high

HKD900,000 - 1,200,000

US\$110,000 - 150,000

西漢 玉淺浮雕獸面勾連雲紋單把高足杯

Provenance:

Acquired in Hong Kong, 13 April 1991

來源：

1991年4月13日香港購藏

The search for immortality was popular and an important preoccupation among the Han dynasty's powerful elite. It was further fuelled by the spread and prominence of Daoist sects by the mid-2nd century. Due to its translucency and hardness, jade was a highly prized material and a symbol of durability, believed to possess protective powers. The abundance of various jade objects, including complete jade burial suits, interred in royal tombs and those of other powerful individuals, demonstrates the significance of the quest for immortality.

Liquid collected in jade vessels was thus understood to be imbued with magical qualities, resulting in a potion that grants immortality. It is recorded in the *Shiji* (Book of History) by Sima Qian that Emperor Wudi of Han (r.141-87 BC) believed drinking a mixture of dew and jade powder from a jade cup conferred longevity and, therefore, in his fervent search for immortality, ordered a device for collecting dewdrops to be built at the Jian Zhang Palace (James C.S. Lin, ed., *The Search for Immortality: Tomb Treasures of Han China*, Cambridge, 2012, p.288).

Closely associated with longevity and the search for immortality, Han dynasty jade cups, such as the present lot, are, however, exceedingly rare. As objects of the highest order, their usage was restricted to the emperors and the most powerful feudal rulers.

Several excavated jade cups of comparable shape have been published, including the famous vessel from the mausoleum of the King of Nanyue at Xianggangshan in Guangzhou, dated to the Western Han dynasty (*The Museum of the Nanyue King of Western Han Dynasty*, Guangzhou, 2015, pp.36-37; or *The Complete Collection of Jades Unearthed in China*, Beijing, 2005, vol.11: Guangdong, Guangxi, Fujian, Hainan, Hongkong, Macao, Taiwan, no.142; **fig.1**). The Nanyue example, tubular in form without a ring handle, was buried with a lobed jade stand secured by three silver dragon-head prongs to a bronze basin. Scholars suggest it could have been the type of dew-collecting devices associated with immortality elixirs as described in *Shiji*. Another Western Han dynasty tubular jade stem cup, similarly decorated with scroll-linked grains, was excavated from Luobowan, Guixian, Guangxi, and illustrated *ibid.*, no.187. A third one was unearthed from the mausoleum of the Prince of Chu at Shizishan, Xuzhou, Jiangsu, and now housed in the Nanjing Museum, published in *The Complete Collection of Jades Unearthed in China*, Beijing, 2005, vol.7: Jiangsu, Shanghai, no.146.

A closely related single-handled jade cup, attributed to the early to mid Western Han dynasty, from the Qing Court Collection, is preserved in the Palace Museum, Taipei, acc.no.guyu 002121, and exhibited and illustrated in *Jades of the Warring States Period to the Han Dynasty*, Taipei, 2020, pp.35-36, fig.F-1-06 left (**fig.2**), together with a truncated example without a handle, acce.no.guyu 002043, (pp.35-36, fig.F-1-06 right). Compare also another comparable tubular vessel discovered from the Qin dynasty Epang Palace site at Chezhangcun in Xi'an, now in the Xi'an Museum, acc.no.G14 (*ibid.*, p.37 left).

See a slender goblet decorated with twin phoenix, illustrated in J.J. Lally's catalogue *Ancient Chinese Jade*, New York, 2018, no.130, which was sold at Sotheby's Hong Kong, 9 October 2020, lot 16. Another related jade cup, from the Sze Yuen Tang collection, was sold at Bonhams Hong Kong, 5 April 2016, lot 38, alongside a related vessel missing its stem, lot 42.



追求長生不老在漢代權貴階層中蔚為盛行，成為一時之重要風尚。至公元二世紀中葉，道教流派興起並盛行，進一步推動了這一風氣。玉石質地溫潤通透、堅硬，為世間至寶，象徵恆久不朽，古人深信其具辟邪護身之神力。漢代皇室與權貴墓葬中，隨葬各類玉器不計其數，更有完整金縷玉衣出土，足見當時人們對長生之術的推崇至極。

古人認為，以玉杯承接之液，沾染玉石靈氣，化為可延年益壽、求得長生的靈藥。司馬遷《史記》載，漢武帝（公元前141—前87年在位）認為飲服玉杯所盛露水與玉屑調和之液可長生，遂一心求仙，命人在建章宮以「銅盤玉杯」承接天露（林政昇編，《The Search for Immortality, Tomb Treasures of Han China》，劍橋，2012年，頁288。）

漢代玉杯與長壽、求仙之道緊密相連，但此類器物，例如本拍品，極為珍稀，僅限帝王與諸侯權貴使用。考古發掘器物中，有數件與此器形相似的玉杯，可資比對，例如著名的廣州象崗山西漢南越王墓出土的玉高足杯，見《南越王博物館》，廣州，2015年，頁36-37，又收入《中國出土玉器全集》，北京，2005年，卷11：廣東、廣西、福建、海南、香港、澳門、台灣，編號142（圖1）。南越王墓高足玉杯，無環形單把，出土時與青銅承盤相連，盤上置蓮瓣形玉座，以三枚銀質龍首釘固定。學者考證，此器或為《史記》所載，用於承接露水、煉製長生仙藥的承露器具。另有廣西貴縣羅泊灣出土西漢高足玉杯，同樣無把，器身飾勾連渦紋，形制相近，出處同上，編號187。還有江蘇徐州獅子山楚王陵出土玉杯，也無把，現藏南京博物院，見《中國出土玉器全集》，北京，2005年，卷7：江蘇、上海，編號146。

清宮舊藏一件與本品相近之單把玉杯，斷代西漢早中期，現存台北故宮博物院（館藏編號：故玉002121），曾展出並著錄於《實幻之間——院藏戰國至漢代玉器特展》，台北，2020年，頁35-36，圖F-1-06左（圖2）；同書亦收錄一件無柄玉杯，惜高足已殘（館藏編號：故玉002043），見頁35-36，圖F-1-06右。另可比較西安西郊阿房宮遺址出土之秦代無把玉杯，現藏西安博物院（館藏編號：G14），見頁37左。

拍賣會上曾拍出數例，如西周無把雙鳳紋玉杯，器形修長，收入藍理捷圖錄《Ancient Chinese Jade》，紐約，2018年，編號130，後售於香港蘇富比，2020年10月9日，拍品編號16。思源堂舊藏另有一件類似玉杯，售於香港邦瀚斯，2016年4月5日，拍品編號38，同場另見一件缺足玉杯，拍品編號42。



Fig.1 Image courtesy of Nanyue King Museum, Guangzhou
圖1 廣州南越王博物院藏



Fig.2 Image courtesy of Palace Museum, Taipei
圖2 台北故宮博物院藏



5

A WHITE JADE FIGURE OF A RECUMBENT RAM

Han Dynasty

Skilfully carved as a recumbent ram with its hooved legs tucked under the body, head facing forward, its long horns curled behind its ears, drilled vertically for suspension, the translucent stone with natural inclusions.

4.5cm long

HKD50,000 - 70,000

US\$6,400 - 8,900

漢 白玉臥羊

Provenance:

Acquired in Hong Kong, 21 September 1987

來源：

1987年9月21日香港購藏

As if with just a few confident strokes, the artisan pared the form down to its essentials and captured the animal crouching at rest, lending the figure a quiet, natural vitality.

Compare a Han dynasty carved glass figure of a recumbent ram, also minimally rendered but drilled horizontally, which was excavated from Sanfengou, Yangyuan, Hebei, and published in *Wenwu*, January 1990, p.15, fig.28:1; and another similarly executed stone recumbent ram, which was unearthed from an Eastern Han dynasty tomb in Jianbin, Luoyang, and published in *Wenwu*, May 1993, p.26, fig.4. See also a pair of rock crystal rams, attributed to the late Western to Eastern Han dynasty, published in *Chinese Jade Animals*, Hong Kong, 1996, no.51.

藝匠深諳臥羊之形，棄繁從簡，表達其靜謐蹲坐之姿，栩栩如生。對比料羊，同樣採簡約之藝術表現手法，線描圖見〈河北陽原三汾溝漢墓群發掘報告〉，《文物》，1990年1月，頁15，圖28:1。還有東漢石羊，線條也是明快簡潔，圖見〈洛陽澗演東漢黃腸石墓〉，《文物》，1993年5月，頁26，圖4。且參考水晶臥羊成對，定為西漢末年至東漢之品，收入《中國肖生玉雕》，香港，1996年，編號51。



(two views)



6

A WHITE JADE FIGURE OF A FEATHERY MYTHICAL BEAST

Han Dynasty/Northern and Southern Dynasties

Exquisitely carved in the round as a mythical beast kneeling on its knee, detailed with piercing eyes, its mouth open to reveal bared teeth, crowned with bifurcated horns, its body adorned with tufts of feathers at the shoulders and back, its fur-covered chest otherwise left bare, flanked by muscular arms terminating in clawed paws.

4.5cm high

HKD180,000 - 220,000

US\$23,000 - 28,000

漢至南北朝 白玉半蹲神獸

Provenance:

Acquired in Hong Kong, 18 January 1985

來源：

1985年1月18日香港購藏



(two views)





(back view 背面)

Carved in the round with exceptional mastery, the present jade figure depicts a kneeling mythical beast of commanding presence: its brow furrowed above alert eyes, its mouth open to reveal bared teeth, and its muscular body adorned with tufts of feathers at the shoulders and back, crowned by a boldly bifurcated horn. Meticulously articulated throughout – from the tensed claws to the layered plumage – this rare and powerful work belongs to a select group of jade carvings produced from the Han dynasty through the Northern and Southern Dynasties, and stands as a remarkable testament to the spiritual imagination of ancient China.

The present carving belongs to a rich and enduring tradition of mythical winged creatures that pervades the jade and stone carving of the Han dynasty and the subsequent Northern and Southern Dynasties. From at least the Han period, jade was firmly associated with immortality and imbued with apotropaic power, functioning as a material conduit between the mortal world and the realm of spirits, omens, and immortals. Winged beings – both animal and anthropomorphic – inhabited this cosmic universe and were an integral part of the era's decorative and spiritual repertory. Rendered in jade, such creatures constitute a small but iconographically distinct and highly significant group, to which the present work makes a compelling addition.

Jade animals of this type have been created and treasured since the Han dynasty, passing through successive generations of collectors largely outside the archaeological record. Only a very small number have been recovered from excavated burial contexts – a circumstance that renders precise dating and attribution particularly challenging.

The present carving shares the vigour and iconographic vocabulary characteristic of works from the same era. Particularly instructive is a comparison with the Eastern Han winged bear vessel excavated from Laohudun, Hanjiang, Jiangsu, published in *The Complete Collection of Jades Unearthed in China*, vol.7: Jiangsu, Shanghai, Beijing, 2005, no.163: The two works share a similarly expressive, animating treatment of the face and a comparable rendering of the bare chest, attesting to a shared visual language of the period.

The dynamic posture, on the other hand, can be observed on related period carvings, such as a rock crystal figure of a horned mythical beast kneeling on its left knee, dated to the Six Dynasties, included in *Chinese Jade Animals*, Hong Kong, 1996, no.60.

巧施圓雕作跪姿神獸，獨角分岔，小耳銳目，張口露齒，肌肉健碩，身披短毛，肩背、腿上長有簇簇羽毛。從利爪到翎毛，細緻入微之餘，絕不乏懾人張力，是漢至南北朝時期極罕之例，充分體現古代先民的想像力。

自漢伊始，隨著道教神仙傳說的流傳，大興翼獸圖像，或信有通天地之靈、成就永生不死之仙。對靈獸的信奉久盛不衰，至魏晉南北朝仍見有不少以玉石製作的翼獸。此類傳世玉雕神獸極為稀少，卻讓我們一窺古人的信仰，歷史意義重大。

自漢朝以來，玉獸為世所珍，歷經世代藏家傳承，鮮少隨主人往生而進入墓葬，因此極少見於考古發掘，使斷代與歸納的工作殊為艱鉅。

儘管目前尚未發現與此件造型一致之品，但觀其局部細節，乃可從已知類例上找到線索。參考江蘇邗江老虎墩出土的東漢辟邪形玉壺，見《中國出土玉器全集》，卷7：江蘇、上海、北京，2005年，編號163。這兩件作品在面部神態與裸露胸部的處理上如出一轍，體現了時代共通的視覺語言。

另一方面，本品充滿動感的姿態，亦可見於其他同時期雕刻。例如一件六朝時期水晶圓雕獨角神獸（左膝跪姿），著錄於《中國肖生玉雕》，香港，1996年，編號60。



(enlarged)

A JADE 'AQUATIC BIRD' PENDANT

Late Shang/Early Western Zhou Dynasty

The plaque, boldly carved in the shape of an aquatic bird with a long neck and a hooked beak, detailed on both sides with big, round eyes, tucked, feathery wings, and a pair of curled-up legs, drilled at the shoulders for suspension, the translucent stone of a warm tone with natural honey-brown patches, fitted box.
6.5cm long. (2).

HKD80,000 - 120,000**US\$10,000 - 15,000**

商末至西周初 玉雕水禽珮

Provenance:

Acquired in Hong Kong, 13 May 1992

來源：

1992年5月13日香港購藏

A related jade pendant, similarly modelled as an aquatic bird with an elongated neck, formerly in the collection of Mrs Christian R. Holmes (1871-1941), later sold by Tonying & Company to Arthur M. Sackler, and now preserved in the National Museum of Asian Art, Smithsonian Institution, Washington DC, acc.no.S1987.870. According to the official website, the museum attributes it to the late Shang Dynasty, suggesting that Anyang was its possible origin.

A few jade 'water bird' plaques have been unearthed in the former capital, Anyang, of the late Shang period, albeit of a slightly simpler design; see *Jades from Yinxu*, Beijing, 2005, pp.114-117.

美國華盛頓史密森學會國家亞洲藝術博物館藏一鳥形玉珮，同採長頸水禽之狀，與此極為相類，藏品編號S1987.870。該珮乃 Christian R. Holmes 夫人（1871-1941）舊藏，後經通運公司售予阿瑟·賽克勒。據博物館官方網站，該珮斷代晚商，或出自商邑安陽。

晚商城邑安陽出土數件相類水禽玉珮，然造型紋飾較形簡約，見《安陽殷墟出土玉器》，北京，2005年，頁114-117。



(two views)



8

A WHITE JADE KNEELING FIGURE OF A WINGED MYTHICAL BEAST

Northern and Southern Dynasties

Carved in the round with exceptional skill, depicting a mythical toad-like creature in a composed posture, kneeling upon its hind legs with forelimbs clasped at the chest, its face rendered with striking particularity: alert eyes set beneath heavy, coiling brows, a snub nose, and a wide mouth from which long, sinuously curling barbels extend to either side, the triangular ears swept sharply backward, lending the figure a sense of focused attention, two pairs of feathery wings springing from the shoulders folded gracefully behind the back, the joints of the limbs articulated with crisp scroll motifs, the surface further animated by finely incised hair strokes, the figure perforated vertically, the stone of an even celadon-tinged white tone.

4.5cm high

HKD150,000 - 200,000

US\$19,000 - 26,000

南北朝 玉圓雕跪坐神獸

Provenance:

Acquired in Hong Kong, 10 December 1983

來源：

1983年12月10日香港購藏



Masterfully modelled as a kneeling mythical beast, the present sculptural jade carving belongs to a rare group of works created during the Northern and Southern dynasties. While jade carvings of animals – naturalistic and mythical alike – are known from this period, the majority adopt dynamic, striding postures. The composed, submissive kneeling form seen here stands in marked contrast, rendering this an exceptional example that offers a rare glimpse into the spiritual beliefs in ancient China.

Only two closely related examples are known: one preserved in the Field Museum of Natural History, Chicago, illustrated in Alfred Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl.XLI-1, fig.1, together with another one formerly in the collection of Stephen Junkunc, III, pl.XLI, figs 2a-c. The museum example was subsequently exhibited and published in *Chinese Jade Throughout the Ages*, Victoria and Albert Museum, London, 1975, no.193, and again *Chinese Jades from Han to Ch'ing*, Asia House Gallery, New York, 1980, no.14 (fig.1). The Junkunc example was later sold at Sotheby's New York, 19 March 2019, lot 106.

These jade figures, including the present lot, share many iconographic elements with what scholars refer to as *weishou*, or ferocious beasts, frequently depicted in various materials in the Northern and Southern dynasties. These creatures are often rendered with bulging eyes above a broad mouth, with fur-covered scroll-adorned bodies and feathery wings issuing from the shoulders. Compare a large Northern Qi stone sculpture of a kneeling *weishou* from Xiangtangshan Caves, Hebei, now preserved in the Palace Museum, Beijing, no.Xin 00117683 (fig.2).

The iconographical elements of these creatures can be traced back to the Han dynasty. For example, compare a russet and white jade kneeling winged mythical beast, attributed to the late Western to Eastern Han dynasty, in the collection of the Palace Museum, Taipei, acc.no.guyu 003523 (fig.3). Similarly carved in the round in a composed posture, the Taipei example is rendered with comparable feathers and wings, though it lacks clasping hands.

玉匠神乎其技，在方寸之間，精雕細琢，成就跪坐神獸，雖不似人間所有，卻栩栩如生，誠魏晉南北朝時期罕見珍品。南北朝玉雕動物，莫論真實寫生或憑空想像，大多呈現動態滿溢、躍然往前之姿。然而此作，卻與常見動態迥異，採神態沉靜、恭敬順服的跪姿，或與古代信仰有關，極為罕稀。

目前已知類似的例子僅二：一件藏於芝加哥菲爾德自然史博物館，著錄於 Alfred Salmony 所著《Chinese Jade Through the Wei Dynasty》，紐約，1963年，圖版XLI-1，圖1；另一件為史蒂芬·瓊肯三世舊藏，同上書，圖版XLI，圖2a-c。前者又曾展於《Chinese Jade Throughout the Ages》，維多利亞與阿爾伯特博物館，倫敦，1975年，編號193，以及《Chinese Jades from Han to Ch'ing》，亞洲協會美術館，紐約，1980年，編號14（圖1）。瓊肯三世舊藏則於2019年3月19日在紐約蘇富比以高價易手，成一時佳話，編號106。

這些玉器所飾神獸，風格特徵方面與南北朝之「畏獸」吻合。畏獸多採圓目寬口之相，全身披毛，雙肩長翼，身上且飾卷雲紋。對比河北響堂山北齊石雕跪姿畏獸，現藏北京故宮博物院，藏品編號：新00117683（圖2）。

畏獸外貌特徵，可上溯漢代。參考台北故宮博物院藏玉圓雕跪坐神獸，同長羽翼，卻乏胸前雙手，斷代西漢晚期至東漢時期，館藏編號：故玉003523（圖3）。



Fig.1 Image courtesy of Field Museum of Natural History, Chicago
圖1 芝加哥菲爾德自然歷史博物館藏



Fig.2 Image courtesy of Palace Museum, Beijing
圖2 北京故宮博物院藏



Fig.3 Image courtesy of Palace Museum, Taipei
圖3 台北故宮博物院藏



(enlarged)

A TURQUOISE 'BOVINE' PENDANT

Shang Dynasty

Of flattened form, the pendant carved as a head of a buffalo with iconic eyes in the form of a *chen* character, positioned below a rhombus emblem and flanked by a pair of horns intricately detailed in intaglio, the snout similarly decorated with scrolls, the top edge of the reverse perforated for suspension, the stone of a vibrant bluish green tone with brown inclusions.

4cm long

HKD100,000 - 200,000**US\$13,000 - 26,000**

商 綠松石雕牛首珮

Provenance:

Acquired in Hong Kong, 30 March 1993

來源：

1993年3月30日香港購藏

This type of small ornament, intricately modelled as an animal's head, was typically made of jade and must have been treasured by the Shang elite. In the Shang dynasty, turquoise was scarce, so it was commonly used as small inlays, rather than larger ornaments such as the present example. From the tomb of Fuhao at Anyang, for example, only two turquoise carvings were found among over 700 jade and stone items (*Chinese Jade Animals*, Hong Kong, 1996, p.54). One of the two Fuhao's turquoise carvings, a crouching figure, is included in *Jades from Yinxu*, Beijing, 2005, p.31, together with another turquoise humanoid figure from another tomb at Anyang, p.32. Compare a turquoise owl at the National Museum of Asian Art, Washington D.C., acc.no.S1987.864, also exhibited in *Chinese Jade Animals*, op.cit., no.18, and a turquoise bovine head, Shang dynasty, which was sold at Bonhams London, 2 November 2021, lot 201 (part lot). For jade 'bovine' ornaments, see several examples of different levels of refinement excavated from Anyang, *Jades from Yinxu*, op.cit., pp.33-39.



(two views)

如此獸首飾件，小巧可愛，常採軟玉為材，深受商時權貴所喜。商代綠松石稀缺，多見細小片狀，用於嵌飾之上，較大用作雕刻者極為珍罕。晚商故邑殷墟婦好墓出土逾七百件玉石雕刻中，僅二件採綠松石為材，足見其珍（《中國肖生玉雕》，香港，1996年，頁54）。婦好墓中其中一綠松石人，收入《安陽殷墟出土玉器》，北京，2005年，頁31，同載另一殷墟出土綠松石人形飾，頁32。美國華盛頓國家亞洲藝術博物館藏一綠松石鸞，藏品編號S1987.864，又見於《中國肖生玉雕》，前述出處，編號18。尚可比較一綠松石牛，售於倫敦邦瀚斯，2021年11月2日，拍品編號201（其一）。參考殷墟考古發掘玉雕牛形珮例，見《安陽殷墟出土玉器》，出處同上，頁33-39。



10

**A RARE BROWN JADE FIGURE OF A KNEELING MYTHICAL
FIGURE**

Tang Dynasty

Superbly and deftly carved as an animated mythical figure, the face vividly rendered with a ferocious expression, menacing fangs and coiling hair, kneeling on its left leg with the hairy arms terminating in sharp claws grasping its thick, curling tail, lavishly dressed with a waisted belt, perforated vertically, the attractive honey-brown stone suffused with russet inclusions.

5cm high

HKD120,000 - 180,000

US\$15,000 - 23,000

唐 玉圓雕跪坐神人

Provenance:

Acquired in Hong Kong, 27 July 1992

來源：

1992年7月27日香港購藏



This mythical figure is finely carved, with masterful rendering of the figure's expression and skilful capture of the body's dynamic, fluid movement.

It is rare to find a similar Tang dynasty example of such a figure. However, a closely related white and russet jade example, albeit slightly smaller in size, formerly in the collections of the renowned Hong Kong filmmaker Cheung Tao Yin and Songzhutang, was sold at Bonhams Hong Kong, 30 May 2017, lot 55 (**fig.1**).

The dynamic posture of the present figure, superbly executed in the round, closely parallels the smooth body shapes and sense of movement seen in two other small Tang dynasty jade figures, illustrated in *Compendium of Collections in the Palace Museum: Jade 5 Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, pp.33-34, pls.14 and 16.

The half-kneeling composition, with the tail wrapping around its body, could have been inspired by earlier sculptural works. Compare a rock crystal figure of a horned mythical beast with a curled tail kneeling on its left knee, dated to the Six Dynasties, included in *Chinese Jade Animals*, Hong Kong, 1996, no.60.

此神人雕像面目、神態、身姿，均刻畫傳神，見證玉匠技藝卓絕。此類玉人雕像極為罕見，然有一件白玉人，尺寸稍小，先後為香港著名電影人張陶然及松竹堂遞藏，後於2017年5月30日售於香港邦瀚斯，拍品編號55（圖1）。

本拍品圓雕姿態生動，與故宮博物院藏兩件唐代小型玉雕之流暢體態及運動感頗為相似，見《故宮博物院藏品大系：玉器編5，唐宋遼金元》，北京，2011年，頁33-34，圖版14及16。

其半跪之姿，尾部環繞身軀，或受早期雕塑啟發。可比較一件六朝時期水晶圓雕獨角神獸，卷尾，左膝跪姿，著錄於《中國肖生玉雕》，香港，1996年，編號60。



Fig.1 Formerly Songzhutang Collection;
Bonhams Hong Kong, 30 May 2017, lot 55
圖1 松竹堂舊藏；香港邦瀚斯，2017年5月30
日，拍品編號55



A WHITE JADE FIGURE OF A RECUMBENT SADDLED HORSE

Yuan Dynasty or earlier

Deftly modelled as a recumbent horse in the round, crouching with its fore and hind legs drawn under its muscular body, its hooves finely incised, its well-defined head with crisply carved almond-shaped eyes and short ears, detailed with neatly combed mane falling symmetrically along either side of its head, the muscular body further adorned with an elaborate harness and a padded saddle, the translucent stone with a celadon tinge with darker natural inclusions.

6.2cm long

HKD100,000 - 200,000**US\$13,000 - 26,000**

元或更早 白玉臥馬

Provenance:

Acquired in Hong Kong, 1 August 1988

來源：

1988年8月1日香港購藏

Small jade animals have been created and treasured since the Han dynasty, passing through successive generations of collectors largely outside the archaeological record. Only a very small number have been recovered from excavated burial contexts – a circumstance that renders precise dating and attribution particularly challenging.

The material, finishing, and rendering of the body, as well as the details of the hooves, suggest an earlier date. However, no closely similar jade examples appear to have been recorded. For comparisons, see the monumental stone caparisoned horses lining the spirit ways of the Song dynasty mausoleums, such as that of Yongdingling and Yongyuling in Gongyi, Henan; see *Zhongguo meishu quanji: Jianzhu yishu bian* (Complete series on Chinese art. Architecture section, vol.2: Lingmu jianzhu (Architecture of mausoleums), Shanghai, 1988, no.38 (Yongdingling), together with no.42, a panorama showing a pair of stone saddled horses at the entrance to the tomb of Yue Fei in Hangzhou.

Two related horse figures with harnesses and saddles, but with driving lines and a flat base, were attributed to the Yuan dynasty or later in *Chinese Jade Animals*, Hong Kong, 1996, nos 132 and 134. See also another horse carving, also with driving lines, dated to the Ming dynasty, from the collection of Victor Shaw, illustrated in James C.Y. Watt, *Chinese Jades from Han to Ch'ing*, Asia House Gallery, New York, 1980, no.66, which was later sold at Sotheby's Hong Kong, 28 February 2023, lot 3025.

早於兩漢，此類圓雕小獸已為世所珍，代代相傳，鮮少作陪葬之用，因此考古出土資料有限，讓年代考究工作尤為艱深。

觀其材質、磨光、造型以至蹄足的處理，此玉馬年代應較早，然卻似未見極為近似之例證。對比宋代陵園神道石雕鞍馬，如河南鞏義永定陵與永裕陵石馬，見《中國美術全集：建築藝術編》，卷2：陵墓建築，上海，1988年，編號38（永定陵），同載杭州岳飛墓前石雕鞍馬，編號42。

對比鞍馬二例，但飾有韁繩，且平底光素，定為元代或以後之物，收入《中國肖生玉雕》，香港，1996年，編號132及134。邵維錫舊藏也有玉鞍馬，也飾韁繩，斷代為明，圖載屈志仁，《Chinese Jades from Han to Ch'ing》，亞洲協會美術館，紐約，1980年，編號66，2023年2月28日經香港蘇富比釋出，拍品編號3025。



A WHITE JADE STANDING FIGURE OF SUDHANA

Qing Dynasty, 18th century

Deftly carved as boy raised on a lotus pedestal, his face with jovial expression, clad in long flowing robes, holding a vase issuing a sprig of lotus, with the bloom extending over his head with three tufts of hair, the stone of a creamy white tone with natural inclusions, fitted box. 10.2cm high. (2).

HKD60,000 - 80,000**US\$7,700 - 10,000**

清十八世紀 白玉持蓮童子立像

Provenance:

Acquired in Hong Kong, 22 December 1988

來源：

1988年12月22日香港購藏

Sudhana, known in Chinese as Shancai Tongzhi, is celebrated in Buddhist tradition as the earnest young pilgrim who journeyed in search of enlightenment, studying under fifty-three revered masters. From the mid-Ming dynasty onwards, Sudhana is often depicted standing in harmonious attendance of Guanyin, the Bodhisattva of Compassion, and accompanied by another acolyte, Longnu, the Dragon King's daughter.

Although bronze representations of Sudhana have flourished since the mid-Ming period, jade examples remain rare. The present figure draws inspiration from a venerable artistic tradition in which a youthful boy holding a sprig of lotus embodies the cherished wish for the birth of illustrious sons. Elevated upon a double lotus pedestal, the figure resonates with Buddhist symbolism, uniting auspicious blessings with spiritual aspiration in a single, harmonious form.

傳說善財童子為尋求覺悟而跋山涉水，歷經五十三參，虛心求教，故與龍女一樣成為觀音菩薩之脅侍。自明中期始，善財童子銅像甚為盛行，然而玉雕造像則較罕見。藝匠汲取自宋以降的持蓮童子形像，加綴重瓣蓮座，融合佛教信仰與吉祥祝願。



PROPERTY FROM THE PENG FAMILY COLLECTION

彭氏家族舊藏
(lots 13-14)

13

A RARE RETICULATED JADE 'CHILONG' GARMENT HOOK

Warring States Period

The convex top skilfully carved with a ferocious *chilong* in shallow relief, detailed with strong limbs and long curled tail, the surface further carved with 'c'-scrolls and heart-shaped scrolls, the terminal carved as a stylised dragon's head in high relief characterised by bushy eyebrows above a pair of large squarish eyes, the underside with a hook similarly decorated, fitted box.

10cm long (2).

HKD500,000 - 700,000

US\$64,000 - 89,000

戰國 玉透雕螭龍帶鉤

Provenance:

Peng Xian (1884-1959) collection, renowned banker and philanthropist; and thence by descent.

來源：

著名銀行家兼慈善家彭賢（1884-1959）收藏，此後家族傳承





The present garment hook belongs to a distinguished group with a shovel-shaped handle that emerged across Hebei, Henan, Shanxi, Shandong, and Shaanxi during the Eastern Zhou period, and was particularly favoured in the Lu and Jin states. Belt hooks of this form with a zoomorphic-head hook were often made in bronze, featuring broad handles that range from unadorned to richly embellished with relief or inlay work depicting monster masks or ferocious beasts.

A closely related jade openwork garment hook, slightly smaller in size (8.3cm long), was excavated from the capital city-site of the Lu State, Qufu, Shandong, now preserved at the Archive of the Confucious Mansion, Qufu, published in *The Complete Collection of Jades Unearthed in China*, Beijing, 2005, vol.4: Shandong, no.217 (fig.1). See also a parcel-gilt bronze garment hook, inset in jade with a mask of a mythical beast, reportedly from Jincun, Henan, in the Freer Gallery of Art Collection, National Museum of Asian Art, Smithsonian Institution, Washington DC, acc.no.F1953.82.

Peng Xian (studio name Xiangting, 1884-1959) came from one of the most distinguished families of the Qing dynasty: his ancestor Peng Yuanrui (1731-1803) had served as Minister of Works and Grand Secretary at the court of the Qianlong Emperor. Born in Liaoning, Peng Xian was a man of exceptional intelligence and largely self-taught erudition, qualities that earned him the admiration of the powerful warlord Zhang Zuolin (1875-1928), a sworn brother of his father, Peng Wanrong. He rose to serve as General Manager of the Provincial Bank of the Three Eastern Provinces and President of the Frontier Bank of the Zhang family – positions that placed him at the heart of political and financial life in Northeast China.

Following the Japanese conquest of Northeast China, Peng Xian demonstrated both moral courage and patriotic conviction in refusing to serve as President of the Central Bank of the Japanese-sponsored state of Manchukuo. A scholar of deep cultural sensibility, he devoted himself during these turbulent years to acquiring and safeguarding important antiques. Among the most treasured works in his collection was a Qianlong-period painting scroll depicting Jinling (present-day Nanjing) by the Qing court painter Feng Ning, recorded in the imperial *Shiqu Baoji* (Catalogue of the Imperial Collection of Paintings and Calligraphy) – a work of the highest imperial provenance, preserved within the family for over half a century before its auction debut (Poly Hong Kong, 5 October 2015, lot 996).

The Peng family mansion, constructed in Liaoyang, Liaoning, in 1921, was a siheyuan-style residence of exceptional architectural distinction, its design closely modelled on the princely mansions of Beijing. Following the founding of the People's Republic of China, Peng Xian relocated to Beijing, and the mansion passed into public use – serving successively as a civil office, a sanatorium, and a library before being designated the Liaoyang City Museum in 1985. With the completion of a new museum complex in 2009, Peng Mansion was reassigned as the Liaoyang Folk Museum. A landmark of classical Northeastern siheyuan architecture, the mansion has also served as a filming location for celebrated productions including *The White-Haired Girl* and *The Grandmaster*.

此器鉤身呈鏟狀寬廣，屬東周盛行之式，尤見於河北、河南、山西、山東、陝西一帶，特別是魯、晉兩國，乃一時之所尚。此類帶鉤多採青銅，鉤身或素面，或以浮雕或鑲嵌獸面等圖案。

山東曲阜魯國故城遺址曾出土一件形制極為相近之玉鏟空帶鉤，然尺寸略小（長8.3厘米），現藏曲阜孔府文物檔案館，著錄於《中國出土玉器全集》，北京，2005年，卷4：山東，編號217（圖1）。另可參考華盛頓特區史密森尼學會國立亞洲藝術博物館佛利爾美術館藏一件鑲金銅嵌玉獸面紋帶鉤，據悉或出自河南金村，藏品編號F1953.82。

彭賢（1884-1959），字相亭，別號香庭，乃乾隆年間工部尚書、協辦大學士彭元瑞（1731-1803）後人。彭賢出生遼寧，聰敏慧質，自學有成，受父親彭萬榮的結義兄弟張作霖（1875-1928）賞識。彭賢曾任東三省官銀號總辦、張氏邊業銀行總裁。至東北淪陷過後，拒任偽滿中央銀行總裁。彭氏精忠愛國，動盪之年守藏古物，當中包括石渠寶笈著錄清乾隆年間馮寧作《金陵圖》卷，經家族傳承，悉心愛護逾半世紀至2015年才經拍賣釋出。

1921年彭賢按照北京王府肇建四合院式私人官邸「彭公館」。新中國成立後，彭氏遷居北京。彭公館曾作政府專署駐地、工人療養院、圖書館等，1985年改為遼陽市博物館，至2009年，遼陽市博物館新館建成，彭公館改為遼陽市民俗博物館。因其典型東北四合院式，著名電影包括《白毛女》及《一代宗師》曾在彭公館取景。



Fig.1 Image courtesy of Archive of the Confucious Mansion, Qufu
圖1 曲阜孔府文物檔案館藏

A RETICULATED JADE 'PHOENIX' PLAQUE

Western Han Dynasty

Intricately carved in openwork with a stylised phoenix with a slender, sinuous body terminating in a bifurcated tail, clambering amidst asymmetric scrollwork detailed with tight spiral bosses, the translucent, pale celadon stone with natural inclusions and a subtle sheen, fitted box.

11.2cm long. (2).

HKD150,000 - 200,000

US\$19,000 - 26,000

西漢 玉透雕鳳紋飾

Provenance:

Acquired in Hong Kong, 1980s, by repute

來源：

傳1980年代香港購藏

The design of the present plaque is distinguished by a dynamic composition of striking asymmetrical balance, in which straight lines and sweeping curves are set in deliberate tension. This interplay animates the work. The composition is anchored by the phoenix, its head sharply turned to gaze back over its shoulder – a posture of coiled alertness that charges the figure with latent energy. From this pivoting form, the body extends in a sinuous, elongated sweep, its surface enriched by raised spiral motifs and punctuated by horizontal and vertical lines that terminate in scrolls which imitate the bird's plumage.

Jade artisans of the Han dynasty excelled at creating intricate designs with striking visual tension, as seen in the present example. See a comparable jade plaque, similarly executed in openwork but dominated by a sinuous *chilong* dragon in relief, writhing among scrolls, from the Sze Yuan Tang collection, which was sold at Bonhams Hong Kong, 5 April 2016, lot 21. Compare also a reticulated jade sword guard with a pair of confronting phoenix, excavated from the mausoleum of the King of Nanyue at Xianggangshan in Guangzhou, dated to the Western Han dynasty; see *The Museum of the Nanyue King of Western Han Dynasty*, Guangzhou, 2015, p.38.

此玉飾設計，雖不對稱，卻達至視覺平衡。從鳳首起始，循其視線回首，鳥軀延長成曲彎穀紋「弓」字主體，與從分枝而成的縱橫紋飾重疊交錯，末梢加綴勾卷，猶若羽翎。雖是平面設計，靈動如生，巧思滿溢。

漢時藝匠尤擅製此類極富視覺張力的作品。參考思源堂舊藏玉珮飾，同採透雕為技，卻以浮雕螭龍為主題，蜷伏曲勾飾紋之間，2016年4月5日在香港邦瀚斯拍出，拍品編號21。另可對比西漢南越王墓發掘出土玉劍鐔，同採透雕之藝，飾雙鳳對視，極具氣勢張力（《南越王博物館》，廣州，2015年，頁38）。



THE SHUJINSHI COLLECTION OF CHINESE JADES

束矜室藏玉

(lots 15-24)

True connoisseurship is born of passion and perseverance, qualities that have defined Dr Wang, founder of the Shujinshi Collection. For more than four decades, since the 1980s, Dr Wang has visited archaeological sites and esteemed institutions, guided by insatiable curiosity and deep reverence for ancient Chinese art, to deepen his understanding and refine his discernment. Supported by seasoned experts such as Mr Wu Tanghai, Dr Wang has built a collection remarkable for its breadth and depth, with ancient belt hooks as a particular testament to his refined taste. The collection is named after a quote from the *Thousand Character Classic*, evoking the image of one who, with belt fastened and bearing composed, surveys the world with clarity and integrity. This ideal resonates deeply with Dr Wang's philosophy, reflecting his approach to life and capturing his enduring fascination with the artistry of belt hooks. Beyond collecting, Dr Wang enjoys scholarly pursuits and dedicates his spare time to academic research of ancient material culture. We are honoured to offer this curated selection of ancient jade items from the Shujinshi Collection, providing a glimpse of his lasting devotion to Chinese art.

束矜室主王醫生，自上世紀八十年代，鍾情中國古代藝術，醉心玉石吉金。此後四十載餘，他為好學敏求，考古遺址、藏藝機構，親臨遠赴，以增長知識、明辨真偽。在吳棠海等資深藝術工作者的輔助下，能鑑擅辨，集珍蒐藏，其中尤以高古帶鉤為好。典藏取名「束矜室」，語出《千字文》：「束帶矜莊，徘徊瞻眺。」形容光明磊落者，盡可整束衣冠，從容地高瞻遠矚。所取室名，既窺見王氏立身處世之道，且呼應其帶鉤之好。醫生工餘有閑，鑽研撰文，樂此不疲。現能獻呈室藏古玉擷萃，供諸同好，難得可貴。



15

A JADE BIRD-FORM PENDANT

Neolithic Period, Hongshan Culture

Of flattened form, carved in the form of a bird with a triangular head and the eyes depicted in shallow relief, its outspread wings detailed with vertical parallel lines, the top of the reverse pierced with two circular apertures, fitted box.

6cm long. (2).

HKD40,000 - 60,000

US\$5,100 - 7,700

新石器時期 紅山文化 玉鵝形珮

Provenance:

E Yuan Tang, Taipei

來源：

一言堂，台北

Compare a similar example, Hongshan Culture, from the Lantien Shanfang collection, which was sold at Christie's Hong Kong, 27 November 2019, lot 2704.

類似的紅山文化玉鵝形珮，可比較藍田山房舊藏一例，後售於香港佳士得，2019年11月27日，拍品編號2704。

A JADE BANGLE AND A JADE SLIT RING

Neolithic Period

The bracelet with concave profile carved with a central rib, the mottled jade scattered with russet and black inclusions, 6.7cm diam.; the slit ring of well-polished translucent stone of pale green tone with buff inclusion, 3.5cm diam., fitted boxes. (4).

HKD40,000 - 50,000

US\$5,100 - 6,400

新石器時代 玉鐲及玉玦

Provenance:

E Yuan Tang, Taipei

來源：

一言堂，台北

Compare a jade slit ring, Neolithic period, from the Youngman collection, which was sold at Sotheby's Hong Kong, 2 April 2019, lot 3434.

比較楊門收藏一件新石器時代青玉玦，後售於香港蘇富比，2019年4月2日，拍品編號3434。



17

A JADE 'DRAGON' PENDANT

Late Shang Dynasty

Carved as a stylised dragon, the body decorated with geometric motifs in shallow relief, both ends drilled with a suspension hole, fitted box.

6.5cm long. (2).

HKD120,000 - 150,000

US\$15,000 - 19,000

商末 青玉龍紋璜

Provenance:

E Yuan Tang, Taipei

Exhibited, Published and Illustrated:

Aurora Art Museum, *Selected Works of Jade from the Collection of Aurora Art Museum*, Taipei, 2003, pl.65

Aurora Art Museum, *Jade of Shang Dynasty*, Taipei, 2010, p.130, pl.83

E Yuan Tang, *Yu su kao bian (A Study on Jades)*, Taipei, 2023, pl.2

來源：

一言堂，台北

展覽著錄：

震旦藝術博物館，《古玉選粹》，台北，2003年，圖版65

震旦藝術博物館，《商代玉器》，台北，2010年，頁130，圖版83

一言堂，《玉王考辯》，台北，2023年，圖版2

See a related but slightly larger example (7.1cm long), late Shang dynasty, from the Yangdetang collection, which was sold at Christie's Hong Kong, 28 November 2018, lot 2728.

青玉質，器作弧形，龍首及龍身以幾何折線勾勒輪廓，龍爪上臂尤為有力，龍尾光素。參考養德堂舊藏一件商晚期灰玉龍紋璜（長7.1厘米），售於香港佳士得，2018年11月28日，拍品編號2728。



18

A JADE ARC-SHAPED 'DRAGON' ORNAMENT

Spring and Autumn Period

The slightly curved plaque carved on one side in low relief with 'comma' spirals forming two pairs of dragons within a plain frame, the reverse left plain, each corner pierced with two suspension holes, fitted box.

5.2cm long. (2).

HKD60,000 - 80,000

US\$7,700 - 10,000

春秋 玉弧形龍紋飾

Provenance:

E Yuan Tang, Taipei

Exhibited, Published and Illustrated:

Aurora Art Museum, *Jade of Spring and Autumn Period*, Taipei, 2010, p.270, pl.216

E Yuan Tang, *Yu su kao bian (A Study on Jades)*, Taipei, 2023, pl.4

來源：

一言堂，台北

展覽著錄：

震旦藝術博物館，《春秋玉器》，台北，2010年，頁270，圖版216

一言堂，《玉璽考辯》，台北，2023年，圖版4

See a related arc-shaped ornament modelled with bird's heads between the curved pendant, late Spring and Autumn period, excavated from the Yanshan hoard at Wu County, Jiangsu Province, illustrated by Yang Boda, *Zhongguo yuqi quanji* (Complete Collection of Chinese Jades), vol.3, Hebei, 1993, p.249, no.99.

器作瓦片形，長方邊框內浮雕兩組鴟龍紋，翹鼻吐舌，兩兩相對，間飾春秋時期典型扭絲紋。參考一件春秋晚期玉鸚鵡首拱形飾，出土於江蘇省吳縣嚴山，著錄於《中國玉器全集》，卷3，河北，1993年，頁249，編號99。



A JADE 'DOUBLE-DRAGON' PENDANT, HENG

Spring and Autumn Period

The flat arc-shaped pendant finely carved on both sides in low relief with 'c'-scrolls and comma spirals, terminating in stylised dragon's head at each end with intricately incised details, pierced through at the centre for suspension, the stone of a very pale green tone, fitted box. 7.5cm long. (2).

HKD50,000 - 80,000**US\$6,400 - 10,000**

春秋 玉龍首珩

Provenance:

E Yuan Tang, Taipei

Exhibited, Published and Illustrated:

Aurora Art Museum, *Jade of Spring and Autumn Period*, Taipei, 2010, p.120, pl.56

來源：

一言堂，台北

展覽著錄：

震旦藝術博物館，《春秋玉器》，台北，2010年，頁120，圖版56

Compare a slightly larger example (9.8cm long) with similar depiction on the dragon's head, Spring and Autumn period, from the Yangdetang collection, which was sold at Christie's Hong Kong, 28 November 2018, lot 2752.

青玉質，兩端作龍首，鼻吻與下頰以扭絲紋及鱗片裝飾，龍身飾以雲穀相雜紋，輔以鱗片紋及扭絲紋，為春秋晚期特色紋樣。比較養德堂舊藏一件春秋玉雙龍紋珩（長9.8厘米），雕琢龍首之工藝相近，後售於香港佳士得，2018年11月28日，拍品編號2752。



Rubbing 拓本



20

A JADE 'ROPE-TWIST' RING

Warring States Period

Skilfully carved as continuous twisted rope, the stone of an even pale green tone with light russet inclusion, fitted box.

6.7cm diam. (2).

HKD80,000 - 120,000

US\$10,000 - 15,000

戰國 玉絞絲紋環

Provenance:

E Yuan Tang, Taipei

Exhibited, Published and Illustrated:

Aurora Art Museum, *Jade of Warring States Period*, Taipei, 2007, p.77, pl.26

來源：

一言堂，台北

展覽著錄：

震旦藝術博物館，《戰國玉器》，台北，2007年，頁77，圖版26

See a jade 'twist-rope' ring of very similar size and carving, late Warring States period, in the Palace Museum, Taipei, acc.no.guyu001157N.

Compare a related jade carving, Warring States period, which was sold at Christie's Hong Kong, 31 May 2017, lot 3102.

台北故宮博物院藏一件戰國晚期玉絞絲紋環，其尺寸及工藝與本品相近，館藏編號：故玉001157N。比較一件戰國玉絞絲紋環，其絞絲工藝與本拍品類似，售於香港佳士得，2017年5月31日，拍品編號3102。



21

A JADE SCABBARD SLIDE

Han Dynasty

Finely carved with *taotie* mask with incised details on one end, connecting to the repetitive scrolls to the other curled end, the reticulated base with angular sides for suspension purpose, the stone of a pale green tone with areas of calcification, fitted box. 7.5cm long. (2).

HKD20,000 - 30,000

US\$2,600 - 3,800

漢 玉獸面紋劍璏

Provenance:

E Yuan Tang, Taipei

來源：

一言堂，台北

Compare a closely related example, Han dynasty, which was sold at Bonhams Hong Kong, 29 November 2023, lot 838.

比較香港邦瀚斯所售一件相似例子，2023年11月29日，拍品編號838。



FOUR JADE ANIMAL-FORM ORNAMENTS

Western Han Dynasty

Each of very thin section, incised with delicate lines and grooves on one side depicting a mythical beast with almond-shaped eyes, muscular limbs and sharp claws, drilled with suspension holes, fitted box.

The largest, 4cm long. (5).

HKD80,000 - 120,000**US\$10,000 - 15,000**

西漢 玉獸形飾片四件

Provenance:

E Yuan Tang, Taipei

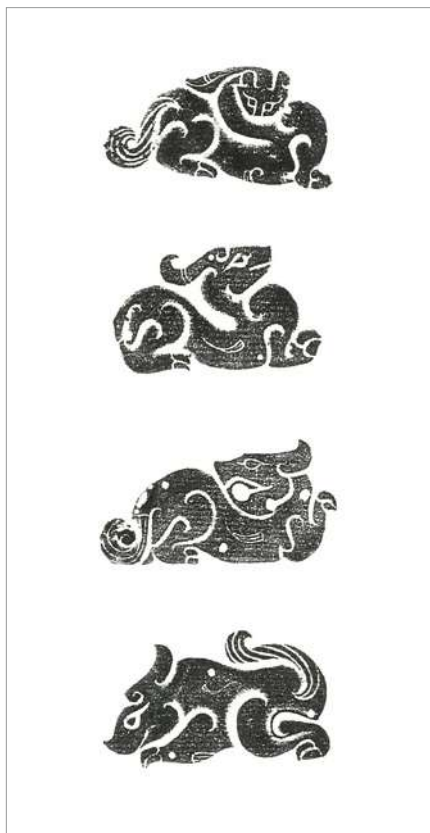
Exhibited, Published and Illustrated:Aurora Art Museum, *Jade of Han Dynasty*, Taipei, 2005, p.234 , pl.158E Yuan Tang, *Yu su kao bian (A Study on Jades)*, Taipei, 2023, p.424**來源：**

一言堂，台北

展覽著錄：

震旦藝術博物館，《漢代玉器》，台北，2005年，頁234，圖版158

一言堂，《玉王考辯》，台北，2023年，頁424



Rubbing 拓本



23

A JADE SILK WORM AND A JADE CICADA

Western Zhou/Han Dynasty

The silk worm carved with a curved shape and ribbed body tapering to a pointed tail, Western Zhou dynasty, *2.8cm long*; the cicada carved on one side with crisp grooves to delineate the head, pronounced eyes and folded wings, the reverse incised with ribbed abdomen, Han dynasty, *5.6cm long*; fitted boxes. (4).

HKD20,000 - 30,000

US\$2,600 - 3,800

西周 玉蠶珮

漢 玉蟬

Provenance:

E Yuan Tang, Taipei

來源：

一言堂·台北



24

A CARVED JADE 'HEHE ERXIAN' LOBED PLAQUE

Ming Dynasty

Skilfully worked with a central roundel encircled by *ruyi* heads, one side carved with *Hehe Erxian* at a mountain scene, one holding a lotus spray and the other sitting near an incense box playing with a bird, the reverse carved with a leafy spray issuing blooming flower and bud, the stone of an even pale green tone with inclusions, fitted box.

7.5cm long. (2).

HKD30,000 - 50,000

US\$3,800 - 6,400

明 玉雕和合二仙牌飾

Provenance:

E Yuan Tang, Taipei

Exhibited, Published and Illustrated:

Aurora Art Museum, *Jade of Tang through Qing Dynasties*, Taipei, 2012, p.191, pl.120

來源：

一言堂，台北

展覽著錄：

震旦藝術博物館，《唐宋元明清玉器》，台北，2012年，頁191，圖版120



PROPERTY OF A LADY

女史珍藏

25

A RARE 'DING-TYPE' RUSSET-SPLASHED 'PARTRIDGE FEATHER' BOWL

Northern Song/Jin Dynasty

Elegantly potted with gently rounded sides rising from a short straight foot to an everted rim, the interior covered with a lustrous black-brown glaze, thinning to a caramel-brown at the rim and applied with russet 'partridge feather' streaks, the exterior covered in a purplish-brown glaze and applied on one side with an iron-oxide slip to form a russet 'skin', stopping neatly above the foot, the centre of the base similarly glazed, fitted box.

12.2cm diam. (2).

HKD400,000 - 600,000

US\$51,000 - 77,000

北宋/金 定窯系黑釉鸚鵡斑紋碗

Evoking the natural mottling of partridge plumage, the vibrant russet markings on this black-glazed bowl exemplify the sophisticated aesthetic cherished by the Song dynasty literati. The bowl achieves a rare balance between the dark, deep glaze and the lively brown flecks, imbuing the form with both spontaneity and structural harmony, even to the exterior. Achieved by splashing or brushing an iron-rich pigment over the dark glaze, such wares demonstrate the technical ingenuity of the potters and their pursuit of abstract, nature-inspired ornamentation. Beyond their functional excellence for the ritual of whisked tea, the serendipitous beauty of these glazes undoubtedly captivated the scholarly imaginations of the Song literati.

Archaeological evidence from the Ding kilns in Quyang confirms the rarity of russet-splashed vessels, with only a small number of related examples unearthed. These include two reconstructed conical bowls with comparable mottled glazes, the first published in *Selection of Ding Ware. The Palace Museum's Collection and Archaeological Excavation*, Beijing, 2012, pl.97; and the other, illustrated in *Series of China's Ancient Porcelain Kiln Sites. Ding Kiln of China*, Beijing, 2012, pl.129. Unlike the white Ding wares produced during the late 11th to early 12th century — which utilised space-saving inverted firing, black-glazed Ding were fired upright in saggars. This more traditional and resource-heavy method highlights the specialised nature of these dark-glazed productions within the Dingyao repertoire.

See a related Ding-type russet-splashed black-glazed dish, Northern Song dynasty, which was sold at Sotheby's London, 12 May 2010, lot 153.

本品黑釉濃重且細膩，金褐鸚鵡斑灑落於上，優雅雋秀而酣暢淋漓，宛若鸚鵡羽色之自然斑駁，盡顯宋代文人雅士所崇尚之高雅審美。深邃之黑釉與躍動之褐斑達成罕見平衡。此類裝飾係以含鐵顏料於黑釉上潑灑或點染而成，不僅展現了陶工之匠心獨運，更體現了其對抽象與取法自然之裝飾意趣的追求。此類器皿不僅極宜點茶，其釉色之渾然天成，想必亦曾令宋代文人為之駐足傾心。

河北省曲陽縣定窯遺址之考古發掘證實，此類醬釉斑器物極其罕見，出土之相類實例寥寥可數。目前已知僅有兩件形制相類之斗笠盞修復件：一例著錄於《定瓷精粹：故宮博物院藏及考古發掘出土》，北京，2012年，圖版97；另一例見於《中國古陶瓷窯址系列：中國定窯》，北京，2012年，圖版129。與十一世紀末至十二世紀初為提升產量而盛行之「覆燒法」白定不同，黑釉定窯器採取「正燒法」，置於專屬匣鉢內獨立燒造。此種工法雖較佔窯位且耗費資源，卻愈發彰顯了黑釉器在定窯體系中之特殊地位與矜貴特質。

可資類比者見一北宋定窯系黑釉鸚鵡斑盤，售於倫敦蘇富比，2010年5月12日，拍品編號153。



(two views)



AN EXCEPTIONALLY RARE AND LARGE CIZHOU
WHITE-GLAZED SGRAFFIATO 'PEONY' VASE, MEIPING
Northern Song Dynasty
北宋 磁州窯白釉剔纏枝牡丹紋梅瓶



PROPERTY OF A LADY

女史珍藏

26

AN EXCEPTIONALLY RARE AND LARGE CIZHOU WHITE-GLAZED SGRAFFIATO 'PEONY' VASE, MEIPING

Northern Song Dynasty

With tall rounded sides rising from a countersunk base to the high shoulders set with a slightly waisted neck and galleried rim, superbly and boldly carved through the white slip to the buff-coloured body with a foliate peony meander elegantly incised with detailed lines over three levels, all between elongated chrysanthemum lappets above the foot and around the shoulders, all beneath a translucent milky glaze, fitted box.

34.7cm high. (2)

HKD5,000,000 - 7,000,000

US\$640,000 - 890,000

北宋 磁州窯白釉剔纏枝牡丹紋梅瓶

Provenance:

The Chang Foundation, Taipei

The Le Cong Tang Collection

Sotheby's Hong Kong, 2 October 2017, lot 13

Published and Illustrated:

James Spencer (comp.), *Selected Chinese Ceramics from Han to Qing Dynasties*, Chang Foundation, Taipei, 1990, cat. no. 49

Exhibited, Published and Illustrated:

Ching Wan Society Twentieth Anniversary Exhibition: Works of Art, Taipei, 2012, cat. no. 29

來源：

鴻禧美術館收藏，台北

樂從堂收藏

香港蘇富比，2017年10月2日，拍品編號13

出版著錄：

史彬士編纂，《中國歷代陶瓷選集》，鴻禧美術館，台北，1990年，編號49

展覽著錄：

《清翫雅集廿週年慶收藏展：器物》，台北，2012年，編號29





Fig.1 Fragments excavated from the Cizhou kiln site at Guantai
圖1 觀台磁州窯遺址出土破片

The present *meiping* vase is exceptionally rare and is a masterpiece of its type. Only a handful of closely related examples appear to have been published.

These include a Cizhou white-glazed *sgraffiato* 'peony' *meiping*, Northern Song dynasty, which was excavated from the Cizhou kiln site at Guantai, Hebei Province, and reconstructed from shards, illustrated by Zhao Xuefeng, *Zhongguo Cizhouyao* (China's Cizhou Wares), Chongqing, 2004, p. 28, and presently in the Office for the Protection of Cultural Relics in Ci County (**fig.2**); for additional similarly decorated related vessels and fragments see *Guantai Cizhou yaozhi* (The Cizhou Kiln Site at Guantai), Beijing, 1997, col. pl. XXI, no. 1 (fragments of other vessels, **fig.1**), no. 2 (a pillow fragment), and pl. XXIV, no. 2 (a vase). This vase is adorned with two ranks of blossoms compared to the present lot displaying three.

A second *meiping*, in complete condition as the present vase, was excavated in Tangyin county, Henan Province, in 1959 and is now in the Henan Museum (**fig.3**), and is illustrated in *Zhongguo taoci quanji* (Complete Series on Chinese Ceramics), Shanghai, 1999-2000, vol. 7, pl. 203 (there attributed to the Dangyangyu kiln). The same vase is attributed by Qin Dashu, to the Guantai kiln, as noted in his essay 'Baiyou tihua zhuangshide chansheng, fajue ji xiangguan wenti/ The Origin and Development of White Slip Sgraffiato Decoration and Related Issues', *Wenwu*, 2001, no. 11, p. 70, fig. 9 and p. 75, fig. 19 (showing the two known excavated vases detailed above). This vase is very similar to the present lot in size, form and decoration - it is equally decorated with three levels of peony blooms.

Similarly decorated *meiping* vases were also produced in the Guantai kiln with a transparent green glaze. See a similar vase (39.8cm high), from the George Eumorfopoulos collection, at the British Museum, London, acc.no.1936,1012.175, published in *Catalogue of the International Exhibition of Chinese Art 1935-6*, London, 1935, no.1233, and most recently in Sarah Wong and Stacey Pierson, eds., *Collectors, Curators, Connoisseurs: A Century of the Oriental Ceramic Society*, London, 2021, pp.60-61, no.1. Jessica Harrison-Hall in her *Catalogue* note states that in addition to the emerald-green tone, the Eumorfopoulos vase is unusual in the peonies being repeated all over the surface of the vase (same as the present lot) rather than being limited to only a few blooms.

Other variations of tone in Cizhou vases include brown, brown and cream, blue and black painted and polychrome. The decorative process in producing the vase would have been complex and requiring several stages. Firstly, applying white clay to the fire, denoting the pattern, removing the part outside the outline of the pattern, and finally covering it with transparent glaze and firing the finished product in the kiln. This method provides a three-dimensional effect which deepens the visual impact, further strengthened by the contrasting lighter and darker areas, and finally the juxtaposition of the broad register of darker tone with the cream tone of the lappets framing it below and above - culminating in what can only be described as masterful design and pottery.

A related but smaller Cizhou *sgraffiato* 'peony' vase, *meiping*, Northern Song dynasty, decorated in brown and white tones, was sold at Sotheby's Hong Kong, 9 September 2025, lot 5008.



Fig. 2 Image courtesy of Office for the Protection of Cultural Relics in Ci County
圖2 河北磁縣文物保護部門藏



Fig.3 Image courtesy of Henan Museum
圖3 河南博物院藏

此梅瓶器形勻稱，比例得宜，雕刻靈動，牡丹剔劃細節纖巧，明晦分明，極富立體感，為磁州窯同類器中之傑作，傳世可比者屈指可數。

觀台磁州窯址曾出土一類例，此器由殘片拼合，現藏河北磁縣文物保護部門，見趙學鋒著《中國磁州窯》，重慶，2004年，頁28（圖2）；同遺址出土之相關殘片及器物，詳見《觀台磁州窯址》，北京，1997年，彩圖版XXI，編號1（殘片，圖1）、編號2（瓷枕殘片）及圖版XXIV，編號2（梅瓶）。該瓶僅飾花卉兩行，惟整體與本品相近。

河南博物院另藏一件品相完好之梅瓶（圖3），1959年出土於河南省安陽市湯陰縣，載於《中國陶瓷全集》，上海，1999-2000年，卷七，圖版203（圖錄定為當陽峪窯）；惟秦大樹根據窯址考古比對，將此瓶重新歸屬為觀台窯製，詳見其專文〈白釉剔花裝飾的產生、發展及相關問題〉，《文物》，2001年11期，頁70，並載錄兩例，頁72，圖9及頁75，圖19。河南博物院此例，無論尺寸、器形及雕刻紋飾，均與本品相近。

觀台窯亦曾燒造相似紋飾之綠釉剔花梅瓶。倫敦大英博物館有尤莫弗普勒斯舊藏一例（高39.8厘米），館藏編號：1936,1012.175，著錄於《參加倫敦中國藝術國際展覽會出品圖說》，倫敦，1935年，編號1233；近期收錄於王嘉慧與畢宗陶合編《百年清賞：東方陶瓷學會的收藏家、鑑賞家及博物館員》，倫敦，2021年，頁60至61，編號1。霍吉淑於圖錄中指出，此尤莫弗普勒斯舊藏綠釉瓶除釉色翠碧可人外，其通體滿飾纏枝牡丹而不局限於數朵綻放之布局，與本品如出一轍，尤為罕見。

此類磁州窯瓶式尚見其他釉色，包括褐釉、褐白彩、藍釉黑彩等。其製作工序繁複，需歷數道工藝：先於素坯施化妝土，繼而刻劃紋飾，剔除多餘化妝土，罩上透明釉，入窯燒成。此法使紋飾產生立體浮雕感，輔以釉色深淺對比，及主題紋飾與上下蓮瓣紋之間明暗交錯的空間布局，盡顯宋人摹寫自然之匠心。

參考一件器形相近但尺寸較小的北宋磁州窯白地剔黑彩牡丹紋梅瓶，售於香港蘇富比，2025年9月9日，拍品編號5008。



PROPERTY OF A LADY

女史珍藏

27

A DINGYAO HEXALOBED INCISED 'MANDARIN DUCKS' DISH

Northern Song Dynasty

The flat base rising to flaring sides divided into six lobes, the interior crisply and carved with a pair of ducks swimming side by side in a pond beside tall leafy stems, covered overall with an ivory-coloured transparent glaze with characteristic pooling to the underside, fitted box.

23.8cm diam. (2).

HKD250,000 - 350,000

US\$32,000 - 45,000

北宋 定窯白釉劃花蓮塘雙鳧紋葵口折腰盤

The present lot is a fine example of *Dingyao* craftsmanship, remarkable for its large size, even white glaze and elegantly proportioned form. The delicately angled profile conveys visual grace, demonstrating the potter's command over the wheel, carving, and moulding techniques. Its crisp contours and harmonious silhouette exemplify the high level of technical sophistication and aesthetic refinement achieved in Dingzhou kilns. The decoration of a pair of ducks on a pond with plants is elegantly incised. The theme of a pair of ducks was popular in Chinese art and culture, particularly for weddings, as pairs of ducks symbolise marital harmony.

See a smaller dish with very similar decoration, in the Palace Museum, Taipei, exhibited in *Decorated Porcelains of Dingzhou, White Ding Wares from the Collection of the Palace Museum*, Taipei, 2014, pp.124-125, cat.no.II-75; and another, which was sold at Bonhams London, 6 November 2025, lot 162.

本盤葵口，淺腹，斜壁，折腰，圈足，器形比例優雅，線條轉折輕靈，可現窯工之爐火純青。釉面瑩潤如脂，色呈牙白，盡顯宋代極簡美學之精髓。盤內刻劃一對鴛鴦嬉戲於池塘蓮葉間，刀法流利颯爽，寥寥數筆即勾勒出生機盎然之景。鴛鴦自古為婚姻美滿、琴瑟和鳴之象徵，故此類題材之器常為婚禮雅賜，寓意百年好合。此盤氣韻高雅，體現了十二世紀定州窯工藝巔峰之造詣。

參考台北故宮博物院館藏一例尺寸較小之盤，其裝飾紋樣極其相似，展出於《定州花瓷-院藏定窯系白瓷特展》，台北，2014年，頁124-125，編號II-75；另見倫敦覺是軒舊藏一例，售於倫敦邦瀚斯，2025年11月6日，拍品編號162。



PROPERTY OF A GENTLEMAN
士紳珍藏

28

A 'BEISHOKU' BEIGE-GLAZED CELADON 'LOTUS' BOWL

Southern Song Dynasty

Heavily potted with deep round sides rising from a short straight foot, carved on the exterior with a band of overlapping petals, covered overall with a brownish-celadon glaze, the foot ring unglazed showing the buff body, Japanese wood box.
17cm diam. (2).

HKD50,000 - 70,000

US\$6,400 - 8,900

南宋 米黃釉刻蓮瓣紋碗

Provenance:

Mayuyama & Co., Ltd., Tokyo, 2014

Exhibited, Published and Illustrated:

Mayuyama & Co. Ltd., *A Special Exhibition and Sale: Song Ceramics*, Tokyo, 2014, p.12, cat.no.8

來源：

繭山龍泉堂，東京，2014年

展覽著錄：

繭山龍泉堂，《A Special Exhibition and Sale: Song Ceramics》，東京，2014年，頁12，圖錄編號8

The term '*beishoku*' celadon ('rice husk colored' celadon) was coined by Japanese connoisseurs in the 20th century to describe the rare and unusual golden beige color glaze resulting from oxidization during firing.

See a related *beishoku* celadon bowl, Yuan dynasty, which was sold at Sotheby's Hong Kong, 30 November 2017, lot 527. See also a *beishoku*-type Longquan celadon fluted bowl, Southern Song/Yuan dynasty, which was sold at Bonhams New York, 16 September 2024, lot 35.

「米色」泛指二十世紀起日本鑑賞家對龍泉窯燒造時，因窯內意外滲入氧氣，而形成稀有之米黃色澤，其釉色介於茶黃與稻褐之間，古樸溫潤，別具一格。

參考香港蘇富比售出一件元代米黃釉蓮瓣紋碗，2017年11月30日，拍品編號527；以及一件南宋至元米色龍泉青瓷菊瓣小碗，售於紐約邦瀚斯，2024年9月16日，拍品編號35。



PROPERTY OF A LADY

女史珍藏

29

A QINGBAI-GLAZED MELON-SHAPED VASE

Southern Song Dynasty

The evenly potted lobed body rising from a flared base to a waisted cylindrical neck decorated with upright lappets, covered overall save for the base with a blue-tinged transparent glaze, fitted box and Japanese wood box.

25.4cm high. (3).

HKD250,000 - 350,000

US\$32,000 - 45,000

南宋 青白釉瓜棱撇口瓶

Provenance:

Collection of Manno Art Museum, Osaka

來源：

萬野美術館收藏，大阪

The present vase, notable for its elegant silhouette and crisp lobed modelling, exemplifies the technical mastery of the Jingdezhen potters during the Southern Song dynasty. The melon-shaped body,

composed of deeply recessed vertical segments, is balanced by a tall neck and accented by prominent horizontal rings. The unctuous, translucent glaze thins at the ridges and deepens in the grooves, creating a sophisticated play of light and shadow that highlights the vessel's complex geometry. Such multi-lobed forms required exceptional skill to fire without warping, marking this as a significant accomplishment of the period's ceramic production.

See a similar vase in the British Museum, London, illustrated in Basil Gray, *Sung Porcelain and Stoneware*, London, 1984; pp.144, pl.N; a smaller vase at the Asian Art Museum San Francisco, published in He Li, *Chinese Ceramics, The New Standard Guide*, London, 1996, pp.163, pl.295; and a third example, which was sold at Sotheby's London, 6 November 2025, lot 150.

本瓶比例勻稱，通體起棱，身似棱瓜，口足外撇若海棠綻放，其線條柔順可人，長頸處飾以弦紋裝飾，與腹部之幾何律動相映成趣。釉質瑩潤，隨器表起伏而呈現青白交織之光影變化，積釉處色澤幽倩，極具靈動美感。此類大件多棱器物於燒造過程中極易歪斜變形，本品能保持比例精準且胎釉兼美，實屬該時期青白瓷之佳例。

參考大英博物館館藏一相似案例，著錄 Basil Gray，《Sung Porcelain and Stoneware》，倫敦，1984年，頁144，圖版N；舊金山亞洲藝術博物館館藏一體積較小之例，收錄於賀利，《Chinese Ceramics, The New Standard Guide》，倫敦，1996年，頁163，圖版295；另見第三例，售於倫敦蘇富比，2025年11月6日，拍品編號150。



PROPERTY OF A DISTINGUISHED ASIAN PRIVATE COLLECTOR
顯赫亞洲私人藏珍

30

A VERY RARE 'LONGQUAN GUAN' HANDLED CUP

Southern Song Dynasty

Superbly potted with shallowed rounded sides supported on a short foot rim, rising to a gently everted rim, set with a loop handle with a *ruyi*-shape flange and thumb-rest to the underside, covered overall with an unctuous glaze of blue colour suffused with a matrix of golden crackles, fitted box.

10.5cm wide.

HKD500,000 - 700,000

US\$64,000 - 89,000

南宋 龍泉官窯單把杯

Provenance:

Acquired in Hong Kong, 1997

來源：

1997年購於香港

This exquisite cup belongs to a highly prized group of Longquan celadon wares crafted to emulate the legendary Guan (official) ceramics of the Southern Song imperial court. Defined by its delicate floral silhouette and remarkably thin potting, the vessel is finished in an unctuous, grey-celadon glaze, accentuated by a fine web of crackles. The dark, iron-rich body exposed at the foot lends a grounded sense of antiquity, providing a perfect counterpoint to the ethereal beauty of the celadon glaze.

Compare a closely related example excavated from a Southern Song tomb at Huangfenshan, Zhejiang, now housed in the Huzhou Museum, included in the exhibition *Dynastic Renaissance, Art and Culture of the Southern Song Antiquities*, Palace Museum, Taipei, 2010, cat.no.III-74 (Fig.1); and a cup preserved in the Philadelphia Museum of Art., acc. no.1970-40-1.

Gracefully rendered with a delicate side handle, the silhouette of this cup exemplifies the Song dynasty's creative dialogue with its own historical continuum. Rather than mere imitation, this era sought to anchor its innovations within the prestigious lineages of early periods, successfully bridging the gap between archaic grandeur and contemporary refinement. This stylistic migration from precious metal to translucent ceramic signifies a macro-level maturation of taste: the bold, structural power of earlier times was expertly sublimated into the quiet, harmonious beauty that became the enduring hallmark of Song aesthetic. See a Tang dynasty gilt-silver cup with a single loop handle excavated from Hejia village, Xi'an, Shaanxi, exhibited in *Huawuda Tangchun. Hejiacun yibao jingcui / Selected Treasures from Hejiacun Tang Hoard*, Shaanxi History Museum, Xi'an, 2003, cat.no.3.

此杯雋秀雅致，屬龍泉官窯青瓷中極其珍罕之作，其形制珍稀，釉層深邃肥腴，釉面金絲開片，疏密有致，體現了宋人對至純美學的不懈追求。足際顯現「鐵足」之色，更增古穆沈穩之氣，與溫潤青釉形成鮮明對比，深得「紫口鐵足」之神韻。

可參考浙江黃墳山南宋墓出土一例，現藏於湖州博物館，曾著錄於台北故宮《文藝紹興：南宋藝術與文化特展》，2010年，編號III-74（圖1）；另見費城藝術博物館館藏一例，館藏編號F1952.8，1970-40-1。

本品造型精巧，側置單柄，其造型反映出宋代美學與前朝歷史傳統間的深邃對話。兩宋之際，隨著金石學興起，文人雅士力求將前朝高貴脈絡融入當世美學。此種自金屬至陶瓷的藝術蛻變，象徵著社會品味的宏觀演進：將金銀器之雄渾豪邁，悉數點化為宋代特有之靜穆與和諧。可參考早期金屬器雜本，陝西西安何家村出土一件唐代銀鎏金單把盃，盃身八瓣形，展於《花舞大唐春：何家村遺寶精粹》，陝西歷史博物館，西安，2003年，編號3。其設計與本品遙相呼應，足證此一復古潮流對後世瓷藝影響之深遠。



Fig.1 Image courtesy of Huzhou Museum
圖1 湖州博物館藏





A LARGE SANCAI-GLAZED FIGURE
OF A CAPARISONED HORSE

Tang Dynasty

唐 三彩駿馬



A LARGE SANCAI-GLAZED FIGURE OF A CAPARISONED HORSE

Tang Dynasty

Superbly modelled, standing foursquare on a rectangular base, the head well portrayed with large vigour eyes and flared nostrils below a parted forelock and pricked ears, the mane neatly hogged along the muscular neck, the chestnut-glazed body decorated with a sancai-glazed saddle and intricate crupper straps embellished with creamy-glazed foliate medallions, the mane and tail covered with attractive amber glaze, the plinth under the feet left unglazed.

76cm high.

HKD1,800,000 - 2,600,000

US\$230,000 - 330,000

唐 三彩駿馬

Provenance:

Acquired in Hong Kong, early 2000s

來源：

2000年代早期購藏於香港

The dating of this lot is consistent with the result of Oxford Authentication Ltd. thermoluminescence test no. C115m47

本拍品經牛津熱釋光檢測（編號C115m47），結果與其斷代相符。

The present horse is exceptional for its powerfully modelled body, stately proportion, splendid *sancai*-glazed saddle, lavish bridle and floret trappings, which embodies the spirit of this valourous animal while showcasing the technical excellence and stylistic sophistication of pottery production during the peak of the Tang dynasty.

Tang dynasty horses of such imposing size decorated with related saddle set are in museum collections worldwide; see for example, a closely related horse of similar type and size with hogged mane but caparisoned with a more elaborate saddle, previously owned by Zheng Zhenduo and later donated to the Palace Museum, Beijing, acc.no.xin00144562. See also a slightly smaller example (66cm high) caparisoned with a similar saddle, in the Indianapolis Museum of Art, illustrated by Yutaka Mino and James Robinson, *Beauty and Tranquility: The Eli Lilly Collection of Chinese Art*, Indianapolis, 1983, pp.174-175. Another horse with its body covered in a straw-white glaze is in the Victoria and Albert Museum, London, acc.no.C.50-1964.

A related example, formerly with C.T. Loo, was sold at Christie's New York, 22 March 2013, lot 1433; see also a further example, which was sold at Christie's New York, 24 September 2021, lot 827.

此馬造型雄健端莊，比例勻稱，鬃毛修剪齊整，四腿挺拔有力，鞍具以絢麗三彩釉裝飾，絡頭、攀胸、鞅帶與花形飾件華美精緻，既彰顯駿馬英姿，亦盡展盛唐陶藝之卓越技法與風格。

如此體量宏偉且飾有相類鞍具之唐馬，見於海內外博物館收藏：北京故宮博物院藏一匹形制、尺寸相近之立馬，館藏編號：新00144562，為鄭振鐸先生所捐贈，鞍飾較本品更為繁縟；印第安納波利斯藝術博物館藏一匹尺寸略小（高66厘米）之立馬，鞍飾與本品相近，見 Yutaka Mino與James Robinson合著《Beauty and Tranquility: The Eli Lilly Collection of Chinese Art》，印第安納波利斯，1983年，頁174至175；倫敦維多利亞與艾爾伯特博物館則藏有一匹馬身施以牙白釉之立馬，館藏編號：C.50-1964。

市場所售例子，包括盧芹齋舊藏唐馬，售於紐約佳士得，2013年3月22日，拍品編號1433；另有一例售於紐約佳士得，2021年9月24日，拍品編號827，皆可資參照。



AN ARCHAIC BRONZE RITUAL WINE VESSEL WITH RAM HANDLE, HU

Shang Dynasty

The sturdy pear-shaped body of oval section supported on a spreading foot, the body intricately cast with two broad bands of large *taotie* masks portrayed with raised rounded eyes against the *leiwen* grounds, separated by a narrow band featuring stylised dragons repeated around the waisted neck, the foot similarly worked with a band of stylised dragons, each band centrally divided by a vertical flange, the sides applied with a pair of rams-head lug handles detailed with long curling horns, box. 36.5cm high. (2).

HKD2,000,000 - 2,800,000

US\$260,000 - 360,000

商 青銅獸面紋壺

Provenance:

An Asian private collection

來源：

亞洲私人收藏



Fig.1 Image courtesy of Palace Museum, Taipei

圖1 台北故宮博物院藏

Bronze vessels of this type were designed to store wine. Its function was recorded in historical texts such as the *Shijing* (The Classic of Poetry), as well as the *Liji* (Book of Rites). The present lot is particularly impressive for its elaborate decoration cast across its voluminous body.

A bronze *hu* with closely related *taotie* bands and stylised animal borders, middle Anyang period, in the Palace Museum, Taipei, is illustrated by Chen Fang-mei, *Shang Ritual Bronzes in the Palace Museum Collection*, Taipei, 1998, pl.61 (**fig.1**); the author noted that the form and design of this *hu* is very similar to one excavated at tomb M238, Xiaotun, Anyang, Henan Province, see *ibid.*, Taipei, 1998, pl.61:1. Another similar example, early Anyang period, is in the Freer Gallery of Art, Washington, D.C., acc.no.F1948.1. See also a *hu* with related form but slightly different interpretation on the *taotie* and animal motifs, in the Palace Museum, Beijing, acc.no.gu00077459.

Compare a very similar *hu*, Shang dynasty, Anyang, from the Anthony Hardy Collection, later sold at Christie's New York, 16 September 2010, lot 831. See another example, late Shang dynasty, sold at Sotheby's New York, 21 September 2021, lot 8.

壺，屬酒器，原作儲存或盛載酒類之用，其用途於詩經及禮記中皆有所記載。此器扁圓體，垂腹，侈口，束頸，雙實耳，圈足。從口沿至足部共五層紋飾，以雷紋作地紋，上下腹部各飾獸面紋，間以變形夔紋，足飾一圈回首夔紋，雙耳飾獸面紋，整體紋飾細密華麗。

台北故宮藏一件殷墟中期青銅壺，其所飾之獸面紋及變形夔紋與本壺近，見陳芳妹著，《故宮商代青銅禮器圖錄》，台北，1998，圖版61（圖1）；作者又指出，此壺形制紋飾與河南安陽小屯M238墓出土一例極為相似，見同書，圖版61:1。華盛頓弗利爾藝術館藏一件殷墟早期青銅壺，館藏編號：F1948.1，亦可參照。另參考北京故宮藏商代矢壺，其形制與本品相近，惟紋飾略有變化，館藏編號：故00077459。

比較商代安陽一例為何安達舊藏，後售於紐約佳士得，2010年9月16日，拍品編號831。另參考一件商末青銅饕餮紋壺，售於紐約蘇富比，2021年9月21日，拍品編號8。



**A PAIR OF LARGE ARCHAIC
BRONZE RITUAL WINE VESSELS
AND COVERS, FANGHU**

Mid-Western Zhou Dynasty

Each of rectangular pear-shaped form rising from a high rectangular flaring pedestal foot to a flared waisted neck flanked by a pair of handles shaped in the form of a mythical beast, the lower body cast in high relief with raised strapwork borders dividing each side into quadrants, each enclosing relief cast sinuous bodies of dragons with raised round eyes, the neck and foot each with a band of angular scrolls centered by a compressed roundel, further with cicada lappets encircling the neck, the cover similarly decorated with angular scrolls below the crown and dragon scrolls, fitted boxes. Each overall 50cm high. (6).

HKD3,000,000 - 3,800,000
US\$380,000 - 480,000

西周中期 青銅龍紋獸耳帶蓋方壺一對

Provenance:

An Asian private collection

來源：

亞洲私人收藏







The present pair of imposing bronze *hu* vessels is exceptional for their enormous proportions and intricate decorative design. They would have served as wine containers during important ritual ceremonies in ancient China.

Ritual bronze vessels were among the most highly prized and technically sophisticated objects manufactured in early China. Reserved for use by the most powerful families of the time, they carried the offerings presented to the ancestors during the performance of rituals. Honoured and commemorated through the use of these precious vessels, the ancestral spirits were thought to confer blessings on their descendants while at the same time, the use of the vessel displayed to the living the power and wealth of their owners.

The strapwork design on the present lot is a common decorative feature on *hu* vessels during the mid-Western Zhou dynasty. See, for example, the related strapwork decoration on the famous Zhou *hu*, dated middle Western Zhou, in the Palace Museum, Taipei, acc.no. gutong002132N; see another *hu* dated to the same period, discovered in 1988 at Chakoucun, An'gou, Yanchang County, Shaanxi Province, which also cast with the strapwork design but enclosing bird motifs, illustrated by Shaanxi Institute of Archaeology Research, *Bronzes From Northern Shaanxi*, vol.2, Chengdu, 2009, pp. 186-187.

The beast-head handles of the present lot are also typical on *hu* vessels of this period. See two examples in the Zhouyuan Museum, Baoji, Shaanxi Province, illustrated in *Zhongguo qingtongqi quanji* (The Complete Collection of Chinese Archaic Bronzes), vol. 5, Western Zhou 1, Beijing, 1996, pls. 140-144.

Compare a related *hu* of comparable size (59cm high) with intertwined dragons and birds design, late Western Zhou dynasty, which was sold at Christie's New York, 22 March 1999, lot 192; see another related but smaller wine vessel (26.6cm high) with a plain design, early Western Zhou dynasty, formerly with J.T. Tai and Co., which was later sold at Christie's New York, 22 March 2019, lot 1511.

青銅方壺為盛酒的禮器。此壺口微侈，長頸，束腰，垂鼓腹，近底處起淺臺，頸兩側雙耳作獸首形，獸角作螺狀。頸部飾蟬紋及連續鱗紋，腹部飾界欄狀凸棱，內飾龍紋。圈足飾連續鱗紋。蓋頂作圈足狀，蓋面飾龍紋，蓋緣飾重環紋。

此對青銅壺器形宏偉、紋飾繁縟，為古代禮儀中盛載酒漿之重器。青銅禮器盡顯華夏上古工藝之技臻極致，專供當時最顯赫家族於祭祀儀典中向先祖奉獻祭品。後代通過這些珍貴禮器以表達對祖先的尊崇與追念，並祈求祖先庇蔭後世子孫；禮器本身亦彰顯其擁有者之權勢與財富。

此壺所飾之界欄狀凸棱，常見於西周中期壺器。參考台北故宮藏一件西周中期周口壺，館藏編號：故銅002132N，其壺身凸棱裝飾與本品可資比對；另見陝西省延長縣安溝鄉岔口村於1988年出土一例，亦鑄同樣界欄狀凸棱，然中間飾鳥紋，著錄於《陝北出土青銅器》，卷2，成都，2009年，頁186至187。而諸如本拍品的螺角獸首耳亦見於西周中期壺器，例如陝西省寶雞市周原博物館所藏兩例，載於《中國青銅器全集》，卷5，西周1，北京，1996年，圖版140至144。

紐約佳士得曾售出一件尺寸相若（高59厘米）之西周晚期交龍鳥紋壺，1999年3月22日，拍品編號192；另參考戴潤齋經手一件西周早期夾方壺（高26.6厘米），後於紐約佳士得釋出，2019年3月22日，拍品編號1511。

34

A RARE ARCHAIC BRONZE FOOD VESSEL, FANGZUOGUI

Western Zhou Dynasty

Well cast in the form of a standard *gui*, the rounded body decorated in low relief on both sides with two large *taotie* masks featuring raised eyes and curved fangs, divided by a central notched flange, the waisted neck flanked by a pair of massive loop handles in the form of horned mythical beasts grasping fully formed birds with their long legs and tails forming a rectangular pendent extension, the main vessel rising to the everted mouth rim, raised on a spreading foot cast integrally atop a square pedestal stand decorated with further *taotie* masks, the interior of the vessel inscribed with a two-character inscription reading *Ya yi*.

27.7cm high.

HKD1,200,000 - 1,800,000

US\$150,000 - 230,000

西周 青銅獸面紋方座簋

銘文：「亞矣（疑）」

Provenance:

An Asian private collection

來源：

亞洲私人收藏



inscription





Ritual bronze *gui* cast with an integral square pedestal was a rare and significant development in the late Shang and early Western Zhou dynasties. This form evolved from the earlier tradition of placing vessels on separate bronze stands (*jin*) to elevate them during ritual ceremonies. Favoured by the nobility as a clear indicator of high social status, these pedestaled vessels became a hallmark of early Western Zhou craftsmanship and remained in use through the end of the period.

The patron of this vessel belonged to the prestigious Ya Yi clan. Their clan mark is composed of the name 'Yi' enclosed within a cruciform ya shape; during the Shang dynasty, the addition of this ya frame typically signified that the clan had been conferred the noble title of Marquis. The Ya Yi clan's prominence during the late Shang and early Western Zhou dynasties is well-documented, with over two hundred extant ritual bronzes bearing this specific mark. For comparable inscriptions, see a bronze *gui* in the Shanghai Museum, illustrated by Chen Peifen, Xia Shang Zhou, *Qingtongqi yanjiu: Xi Zhou, Shang* (Study of Bronzes from the Xia, Shang, and Zhou Dynasties: Western Zhou), vol.1, Shanghai, 2005, pl.081, and another notable example, which was a *fangding* formerly in the collections of Han Kejun (1766–1840), a high-ranking provincial governor, and Wu Shifen (1796–1856), a distinguished official and preeminent epigraphist, subsequently sold at Christie's New York, 15 September 2017, lot 907.

Pedestaled *gui* have survived in only small numbers and are mostly preserved in museums worldwide. See one decorated with vertical ribbing in the Palace Museum, Taipei, exhibited in *Appraisal of the Past: The Imperial Bronze Collection during the Qianlong reign*, Taipei, 2021, cat.no.II-12; and the famous the *Li Gu*, which is the earliest dated Western Zhou bronze, excavated from Lintong County, Shaanxi Province, in 1976, and now housed in the National Museum of China, Beijing, published in Zhang Tianen, *Shaanxi jinwen jicheng* (Compendium of Bronze Inscriptions in Shaanxi), vol.13, Xi'an, 2016, no.1439. See also a similarly decorated *gui* included in the exhibition *Bo Ju Gui: an Important Chinese Archaic Bronze*, Eskenazi Ltd., London, 2013, cat.no.1; another decorated with birds, which was sold at Sotheby's New York, 17 September 2013, lot 3; and a *fangzuogui* from the collection of Robert Chang, which was sold at Christie's Hong Kong, 3 December 2021, lot 2976.

此件青銅簋下承方座，一體連鑄，展現了商末周初青銅工藝中極為珍罕且具深遠意義的形製演變。此類器物源於先民在祭祀儀式中將器皿置於獨立青銅「禁」台上的傳統，後演變為連體鑄造，以增其威儀，成為顯赫貴族標榜其尊崇社會地位的重要禮器，並於整個西周時期盛行不衰。

本器可見銘文「亞矣」，其形以十字「亞」框內嵌「矣」字而成，在商代禮制中，此「亞」框往往象徵該族親勳封侯，身分極為尊崇。亞矣族地位崇高，傳世帶有此銘之青銅重器逾兩百件，足見其門第之盛，於當時政治與祭祀禮儀中均佔有舉足輕重之地位。可參見上海博物館藏一例，錄於陳佩芬著，《夏商周青銅器研究：西周卷》，卷一，上海，2005年，圖版081。此外，亦可參考一「亞矣方鼎」，曾先後入清代名臣韓克均（1766–1840）及著名金石學家吳式芬（1796–1856）收藏，後於紐約佳士得2017年9月15日售出，編號907。

方座簋存世極罕，多見於世界頂尖博物館，如台北故宮博物院藏一飾直棱紋之例，展於《鑑古—乾隆朝的宮廷銅器收藏》，台北，2021年，編號II-12。另可參閱中國國家博物館藏重器—西周早期武王時期方座簋「利簋」，見《中國青銅器全集：卷5》，北京：文物出版社，1993，西周1，頁49，圖版46。「利簋」是目前確知的最早的西周青銅器，1976年出土於陝西臨潼縣零口鎮窖藏，造型與紋飾均與本簋類似。於市場拍賣及展覽方面，倫敦埃斯卡納齊2013年之《伯矩簋》展覽中亦有一例，編號1；另見一件飾鳥紋之作例，售於紐約蘇富比2013年9月17日，編號3；以及張宗憲先生私人舊藏之一例，售於香港佳士得2021年12月3日，編號2976。

35

**A RARE GILT-BRONZE FIGURE OF GUHYASAMAJA
AKSHOBHYAVAJRA AND ADHIPRAJNA**

Tibet, 15th Century

Superbly cast, seated in *dhyanasana* on a double lotus pedestal with beaded rims, the deity is depicted in union with his consort, his principal hands crossed in *vajrahumkara* mudra embracing her while holding the *vajra* and *ghanta*, his secondary hands holding various ritualistic implements, their graceful bodies adorned with elaborate jewellery inlaid with turquoise and belted at the waist, the *doti* incised with floral motifs, the base sealed, fitted box.

19.8cm high. (2).

HKD450,000 - 600,000

US\$57,000 - 77,000

十五世紀 西藏鍍金銅密集金剛坐像

Himalayan Art Resources, item no.23813

Provenance:

An Asian private collection

喜馬拉雅藝術資源網，編號23813

來源：

亞洲私人收藏



(enlarged)



(enlarged)

The iconography of *Akshobhyavajra Guhyasamaja* is central to the Tibetan Buddhist path toward swift and complete enlightenment. The deity is depicted here in *yab-yum* union with his consort, symbolising the transcendental state of Buddhahood achieved through the mastery of tantric instruction. Known as the 'Secret Assembly,' the *Guhyasamaja* system utilises esoteric practices to transform ordinary desire into self-transcendent compassion. Such representations of sexual union transcend the physical, signifying instead the integration of energetic polarities within the psyche and the realisation of non-duality between self and other.

The complex iconography is rendered with remarkable precision: *Akshobhyavajra* is depicted with three faces and six arms. His primary hands are holding the *vajra* and *ghanta*—symbols of method and wisdom—while embracing his consort, *Adhiprajna*. His remaining hands hold a *chakra* (wheel), *mani* (flaming jewel), *padma* (lotus), and *prajna-khadga* (sword of wisdom). *Adhiprajna* mirrors this divine symmetry with her own three faces and six arms, holding corresponding attributes in complementary arrangement. The divine couple is seated atop a finely cast double-lotus pedestal, forming a sophisticated composition that integrates the iconographic principles of the Five *Tathagathas*.

The present figure exemplifies a refined stylistic group of 15th-century Tibetan sculpture, characterised by the slender and intricate modelling which was evolved from the more robust bronze traditions of the 14th century. A hallmark of this sophisticated school is the opulent application of gilding and the exclusive use of turquoise inlays. This aesthetic is closely associated with the master artist Sonam Gyaltsen, who was active during the first half of the 15th century. The ornate crowns, armbands, and bracelets, along with the meticulously engraved textile motifs, are all hallmarks of the Sonam Gyaltsen style, underscoring the artistic lineage of this work.

Compare a larger figure from the collections of Claude de Marteau and Robert Willocx, which was sold at Sotheby's Paris, 14 June 2024, lot 16; and another example from the Estate of Leendert van Lier, which was sold at Christie's New York, 17 March 2021, lot 447.

密集金剛為藏傳佛教中修持即身成佛之核心。主尊與明妃呈父母尊雙身結合，象徵通過密續修行所成就之圓滿佛果。「密集」旨在透過深奧之瑜伽實踐，將凡夫之欲念轉化為超然之慈悲。此類雙身像之涵義非關世俗情慾，實則象徵心理能量兩極之融合，以及自他不二、物我合一之非雙運境界。

本品造像工法精湛，法相威嚴：密集金剛具三面六臂，主手於胸前結吽迦羅印，左手執金剛鈴，右手握金剛杵，分別象徵智慧與慈悲，同時擁抱明妃。其餘四手分執法輪、摩尼寶珠、蓮花及寶劍。明妃亦具三面六臂，所執法器與主尊相應，展現對稱之美。神尊伉儷並坐於精美的蓮花座之上，整體構圖嚴謹，體現了五方佛之曼荼羅教義。

本尊造像亦體現了十五世紀西藏佛像藝術之典型風格，其造型較十四世紀之雄渾風格更顯纖雅精細，法相莊嚴且細節繁複。此類造像之顯著特徵在於其厚重瑩潤的鎏金工藝，且全身僅鑲嵌綠松石，不事雜石，風格純粹而華貴。此一美學範式由十五世紀上半葉活躍於藏地的藝術大師索南堅贊所開創。觀其寶冠、臂釧、手鐲之設計，以及衣褶間精準細膩的鑿刻紋飾，皆呈現索南堅贊派風格，顯見其傳承脈絡之高貴。

參考一件體積較大之例，先後由Claude de Marteau及Robert Willocx收藏，售於巴黎蘇富比，2024年6月14日，拍品編號16；以及另一件相似之例出自Leendert van Lier珍藏，售於紐約佳士得，2021年3月17日，拍品編號447。

A RARE AND MASSIVE IMPERIAL
GILT-BRONZE FIGURE OF AMITAYUS

Kangxi

清康熙 御製銅鎏金無量壽佛



**PROPERTY FROM A DISTINGUISHED
ASIAN PRIVATE COLLECTION**
顯赫亞洲私人收藏

36

**A VERY RARE AND MASSIVE IMPERIAL GILT-BRONZE FIGURE
OF AMITAYUS**

Kangxi

Heavily cast seated with legs crossed in *dhyanasana* and hands held in *dhyana mudra* atop an exquisite double-lotus pedestal decorated with beaded rim and details in relief, wearing a shawl and *dhoti* overflowing onto the pedestal and incised at the hem with floral decoration, with a billowing scarf around the shoulders and arms falling to the base, elaborately adorned with beaded necklaces, armlets, bangles and earrings inset with semi-precious hardstones, the serene facial expression with downcast eyes framed by pendulous ears and elaborate five-leaf diadem holding the hair in high chignon, engraved to the underside edge with the characters *qishiqi* and *niansan*, overall richly gilt, the interior preserved with numerous scrolls of the consecration material, box.

42cm high. (2).

HKD5,000,000 - 8,000,000

US\$640,000 - 1,000,000

清康熙 御製銅鎏金無量壽佛坐像

Provenance:

Sotheby's Hong Kong, 4 October 2011, lot 1983

來源：

香港蘇富比，2011年10月4日，拍品編號1983



inscription







Fig.1 Image courtesy of Palace Museum, Beijing
圖1 北京故宮博物院藏

The Kangxi Emperor's strong personal attraction to impressive gilt- and semi-precious-stone-inlaid bronze figures such as the present lot is demonstrated by their close stylistic resemblance to the four-armed Avalokitesvara Shadakshari, from the Qing Court Collection, dated by inscription to the *bingyin* year, corresponding to 1686, illustrated in *The Complete Collection of Treasures of the Palace Museum: Buddhist Statues of Tibet*, Shanghai, 2003, p.237, no.226 (fig.1). The inscription, which is engraved in four different languages of Mandarin, Manchu, Mongolian and Tibetan Sanskrit, reads:

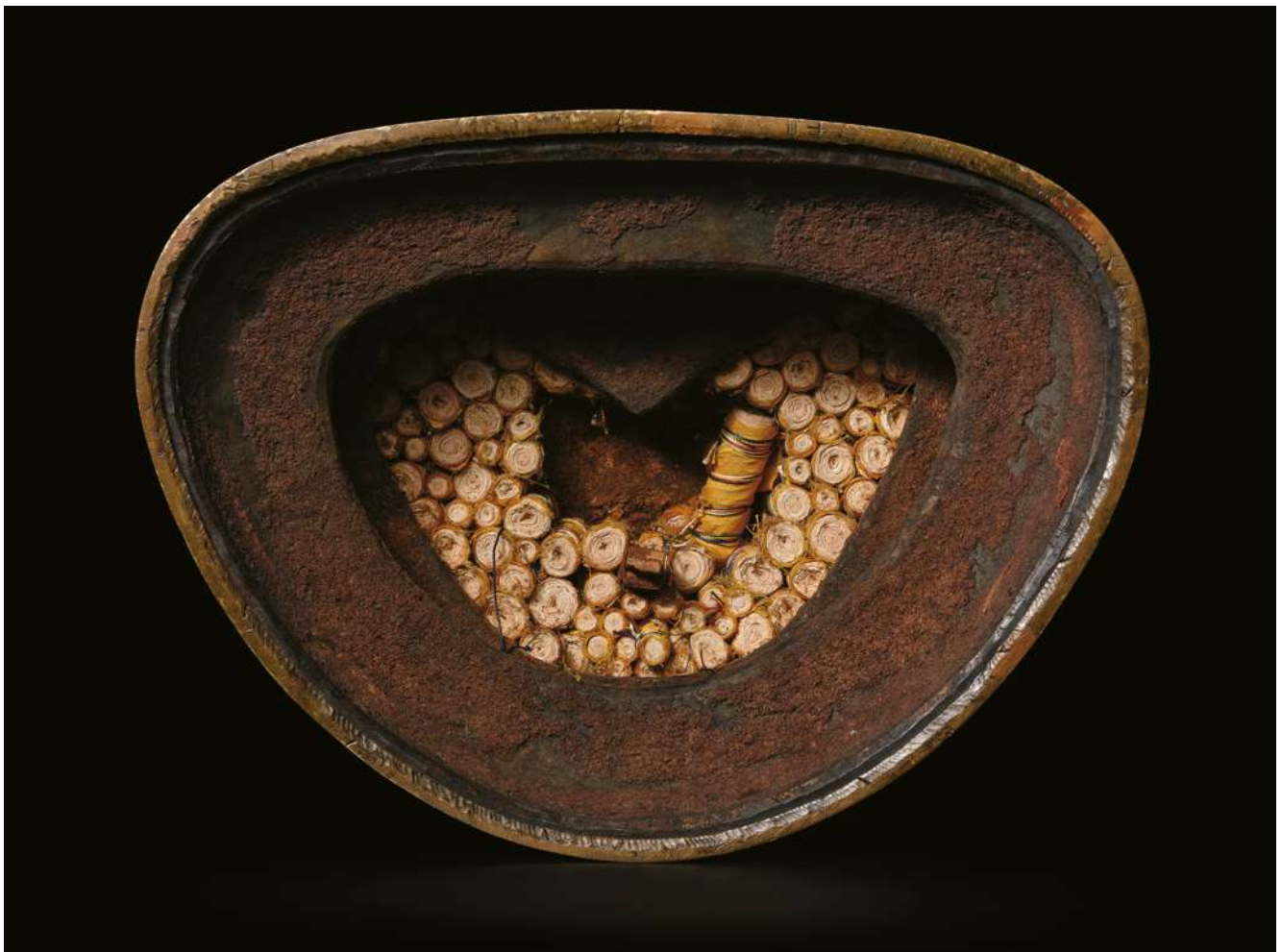
‘大清昭聖慈壽恭簡安懿章慶敦惠溫莊康和仁宣弘靖太皇太后虔，奉三
室福庇萬靈，自於康熙二十五年歲次丙寅恭奉聖諭不日告成，永念聖
祖母仁慈垂佑，眾生更賴菩薩感應萬壽無疆云爾。’

The inscription states that the gilt-bronze figure was commissioned and presented in dedication to the Kangxi Emperor's grandmother, Empress Dowager Xiaozhuangwen (1613-1688). The year 1686 was neither the Empress Dowager's seventieth jubilee, nor the Kangxi Emperor's thirtieth jubilee; however, the Amitayus's strong association with longevity, known as the Buddha of Infinite Life, could conceivably present the explanation for this highly costly production of the prized sacred figures. The Buddha Amitayus, associated with the rites that ensure long life, is especially worshipped by Tibetans, who believe that life can be extended through long lineages, faith and compassion. It is also believed that one can achieve self-enlightenment and cater to the welfare of others with the help of Amitayus.

The Dowager Empress was largely responsible for the Kangxi Emperor's upbringing and education under the rule of the Four Regents, following the death of the Emperor's mother, Empress Xiaokangzhang (1640-1663). The Kangxi Emperor's devotion to the Dowager Empress is clearly demonstrated in him personally looking after her, when she fell ill in the autumn of 1687. It is therefore possible that this group of exceptional figures of Amitayus was made for prayer and hope for the prolonging of the Dowager Empress's life, or in her honour after her passing.

The remarkable size and weight of the Amitayus, yet exquisitely and intricately cast and decorated, lavishly covered overall with rich gilt, and finely inlaid with semi-precious stones elevating the figure to a higher art form, all combine to create a magnificent portrayal of the Buddha Amitayus, worthy of Imperial worship. Such a magnificent production would have been immensely costly and therefore only a limited number of such figures would have been made in comparison to the thousands of much smaller gilt-bronze figures of Amitayus ordered by the Qianlong Emperor in honour of his mother, Empress Xiaoshengxian's (1693-1777) sixtieth, seventieth and eightieth birthdays.

There are very few recorded examples of Kangxi gilt-bronze figures of Amitayus engraved with a numerical inscription at the underside of the foot; compare a gilt-lacquered bronze figure of Amitayus, Kangxi, bearing the engraved number 'seventy six', which was sold at Christie's London, 14 May 2013, lot 154. See also a similar Imperial gilt-bronze figure of Amitayus, Kangxi, which was sold at Sotheby's London on 5 November 2014, lot 18, and another from the same rooms sold on 10 November 2010, lot 233. See also another similar example which was sold at Christie's London on 13 May 2008, lot 147. See an imperial gilt-lacquered bronze figure of Amitayus, Kangxi, engraved with the number *shi* (10), which was sold at Bonhams Hong Kong, 2 June 2016, lot 9. Compare also an imperial gilt-bronze figure of Amitayus, Kangxi, which was sold at Christie's New York, 10 May 2018, lot 982.



無量壽佛尺寸碩大，銅質厚重，通體鍍金。結金剛跏趺坐，法相莊嚴而慈和，施禪定印，坐於蓮台之上。頭頂飾有鏤空寶冠，耳垂圓瑤，繒帶於耳後揚起。胸前項鍊、臂釧、手鐲均工藝精湛，華貴奪目。身體肌肉鑄造豐滿圓潤，腰腹線條優美自然。其披肩、綢裙邊緣鑲刻纏枝蓮花紋。雙層蓮座，蓮瓣飽滿，樣式獨特，瓣尖鑄卷草紋及如意紋，每個細節表現均一絲不苟。蓮座底部邊沿刻有「七十七」及「廿三」記號。

康熙時期宮廷佛造像雖然大多以無量壽佛為主，但相比乾隆皇帝為孝聖憲皇后祝壽所造無量壽佛鑄造更加不惜成本。據記載，康熙三十六年清內務府下設中正殿念經處，負責管理宮中藏傳佛教事務，並辦造佛像。此時期清宮製作的一些較小體積的無量壽佛因為便於攜帶，可能用於其於賞賜蒙古王公，而精良鑄造之大件者，則用於皇家寺廟供奉之需。

康熙帝之祖母孝莊太皇太后篤信佛教，北京故宮博物院藏一尊四臂觀音，其蓮座下陰刻漢、滿、蒙、藏寺中銘文：「大清昭聖慈壽恭簡安懿章慶敦惠溫莊康和仁宣弘靖太皇太后虔，奉三室福庇萬靈，自於康熙二十五年歲次丙寅恭奉聖諭不日告成，永念聖祖母仁慈垂佑，眾生更賴菩薩感應萬壽無疆云爾。」可見玄燁御令鑄製此像，或為敬奉祖母之禮而製造。而此尊無量壽佛的鑄造工藝、頭冠、紋飾以及蓮座風格與北京故宮所藏四臂觀音非常相似，見《故宮博物院藏文物珍品大系：藏傳佛教造像》，上海，2003年，頁237，圖226（圖1）。

此類康熙時期之無量壽佛中，有少數蓮座底部會刻有數字。倫敦佳士得2013年5月14日曾售出一例，拍品編號154，其底部陰刻有數字「七十六」。另有一例售於倫敦蘇富比，2014年11月5日，拍品編號18；另有一尊售於2010年11月10日，拍品編號233。又見一尊相類者，售於倫敦佳士得，2008年5月13日，拍品編號147。參考另一例，蓮座底部邊沿刻有「十」記號，售於香港邦瀚斯，2016年6月2日，拍品編號9。再有一例，售於紐約佳士得，2018年5月10日，拍品編號982。



PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

重要亞洲藏珍
(lots 37, 67-68)

37

A RARE PARCEL-GILT BRONZE 'BUDDHIST LION' WEIGHT

Ming Dynasty

The recumbent beast with its head turned left and raised with ears pulled back flanking the scrolling mane, with raised forehead above the bulging eyes below the bushy brows, above the flat nose and jaws open to reveal the teeth, with well delineated spine diving the scrolling mane terminating with a fluffy tail, the flanks adorned with flame scrolls, the lower body with detailed legs and sharp claws, adorned with various inlays.

7.5cm long.

HKD150,000 - 250,000

US\$19,000 - 32,000

明 銅局部鎏金佛獅鎮

Provenance:

Acquired in Tokyo, circa early 2000

來源：

約2000年代初期得自東京

The present lot was made in imitation of the bronze weights produced from the Warring States period to the Eastern Han dynasty, often inlaid either in gold or silver. Such weights were made to hold down the corners of woven mats used for seating or for the board game *liubo*. They were usually made in the shape of animals or mythical beasts, often coiled to form a circle, or in the shape of human figures, and even mountains. They were typically made of bronze, and sometimes lavishly decorated in gilding, or inlaid with gold, silver and precious stones, emphasising the high social rank of the owner. For a Han dynasty example, see a crouching tiger gilt bronze weight, from the Charles Lang Freer collection, in the National Museum of Asian Art, Smithsonian Institution, Washington DC, acc.no.F1915.94; and see also from the Smithsonian, from the Arthur M. Sackler collection, a gold and silver-inlaid bronze tiger weight, Han dynasty, acc. no.S2012.9.2306. A very similar Ming dynasty example, dated to the 15th century to 16th century, is in the Victoria and Albert Museum, London, acc.no.M.741-1910.

See a related gilt-bronze 'mythical beast' weight, Ming dynasty, which was sold at Sotheby's New York, 22 September 2021, lot 125; another gilt-bronze weight in the form of a Buddhist lion, Ming Dynasty, was from the Sze Tak Tong Collection, later sold at Bonhams Hong Kong, 5 May 2025, lot 203.

銅質，瑞獅伏臥之形，獅身豐腴飽滿，四肢蜷曲收腹下，筋骨內斂。獅首微抬，回首顧盼，口鼻飽滿，神態威嚴而不兇悍。獅尾自然舒展，垂落於身側，尾端以細密鏤刻飾毛髮紋理，頰下、背部鬃毛層疊捲曲，線條流暢婉轉，動靜相宜。足趾、爪尖清晰畢現。獅身胸腹、四肢，以鎏金飾火焰紋，線條婉轉流暢，如火勢升騰。此紙鎮造型渾樸圓融，刻畫一絲不苟，筋骨勁健，持之壓手，置案則穩。細節處盡顯工匠對造型的極致把控，無論從何角度觀之，皆形神兼備，栩栩如生。

此鎮紙仿戰國至東漢青銅器而作，多飾以錯金銀，用於壓席角或六博棋局四角。其造型多變，有瑞獸、人物及山巒等，多以青銅鑄就，輔以鎏金銀或寶石鑲嵌，彰顯使用者之尊貴身份。參考弗利爾舊藏一件漢代銅鎏金臥虎鎮，現藏華盛頓史密森尼學會國立亞洲藝術博物館，館藏編號：F1915.94；以及館藏另一件漢代銅錯金銀虎形鎮，為賽克勒舊藏，館藏編號：S2012.9.2306。維多利亞和阿爾伯特博物館藏一件明十五世紀至十六世紀佛獅鎮，與本拍品極為相似，館藏編號：M.741-1910。參考一件明代銅鎏金瑞獸形鎮，售於紐約蘇富比，2021年9月22日，拍品編號125。另見一例，為世德堂舊藏，售於香港邦瀚斯，2025年5月5日，拍品編號203。



A RARE LARGE SILVER 'LOTUS' STUPA

Mid-Qing Dynasty

Well cast with a flame-shaped opening on one side surrounded by leafy lotus scrolls beneath a band of petal lappets, surmounted by a cap with lotus panels supporting a tiered spire of thirteen raised bands, further surmounted by a parasol decorated with similar lappets and a bell-shaped finial, paired with a lotus pedestal.

38.5cm high. (2).

HKD40,000 - 60,000**US\$5,100 - 7,700**

清中期 銀纏枝蓮紋佛塔

Tibetan Buddhism was held in high esteem and respect by the Qing emperors, particularly during the 18th century when precious materials were used to make ritual and ceremonial implements under strict supervision. It is possible that the present stupa was created as an ornament for the altar of a Court temple. See a related silver stupa, dated to the 18th century, illustrated by H.Uhlir in *On the Path of Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich*, Zurich, 1995, no.166.

Compare also a related silver stupa, 18th century, which was sold at Bonhams London, 15 May 2014, lot 308.



A LARGE BRONZE STANDING FIGURE OF SUDHANA, SHANCAI TONGZI

Ming Dynasty

Modelled as a youthful devotee with rounded cheeks, delicately arched brows, and downcast eyes radiating serene devotion, his hair arranged in three topknots, his hands in adoration in front of his chest, palms together in the gesture of a firm and sincere heart, with jewelled ornaments adorning his chest, wrists and ankles, wearing a long, fluttering sash draping from his shoulders, trailing along the arms and body with softly curling tips, box.

51cm high. (2).

HKD250,000 - 350,000

US\$32,000 - 45,000

明 銅童子立像

Provenance:

A French private collection, acquired in the 1950s-1980s
Christie's Paris, 12 June 2012, lot 50

來源：

法國私人收藏，1950至1980年代入藏
巴黎佳士得2012年6月12日，拍品編號50

Sudhana, known in Chinese as Shancai Tongzi, is the youthful pilgrim of the *Avatamsaka Sutra*, or Flower Garland Sutra, one of the great texts of Mahayana Buddhism. His story forms the final chapter, where he sets out on a spiritual journey under the guidance of the bodhisattva Manjushri. Rather than remaining in one place, Sudhana travels widely in search of enlightenment, learning from more than fifty teachers drawn from all levels of society, including monks, laypeople, merchants, kings, and even courtesans. Each encounter reveals a different aspect of Buddhist wisdom. His journey culminates in a visionary meeting with the bodhisattva Samantabhadra, who represents the unity of wisdom and practice, bringing Sudhana to the threshold of awakening. In East Asian art, he is typically shown as a young boy standing beside Guanyin with his hands clasped in prayer, representing the ideal seeker who approaches the path with humility, sincerity, and openness.

See a gilt-bronze figure of Sudhana, dated by inscription to 1641, in the Columbia University Libraries, New York, illustrated in *Recasting the Past: The Art of Chinese Bronzes, 1100–1900*, New York, 2025, no.85

Compare with a copper-alloy figure of Sudhana, Ming dynasty, early 15th century, which was sold at Bonhams Hong Kong, 30 October 2025, lot 1016.

善財童子，梵名Sudhana，是大乘佛教重要經典《華嚴經》中所述之求道青年。《華嚴經》末卷敘述善財童子在文殊菩薩指引下展開求法之旅。有別於靜修一處，善財童子廣行參訪，足跡遍及各階層，先後請教比丘、居士、商人、國王乃至伎女等五十三位善知識，於每一段際遇中領悟佛法不同面向之智慧。其旅程最終以親見普賢菩薩而臻於圓滿——普賢菩薩象徵智慧與行願之合一，引導善財童子趨近覺悟之境。在東亞傳統上，善財童子多表現為立於觀音身旁、雙手合十之少年形象，代表以謙卑、虔誠與開放之心親近佛道的理想求法者。

參考紐約哥倫比亞大學圖書館藏一件帶1641年銘文之銅鑲金善財童子像，著錄於《Recasting the Past: The Art of Chinese Bronzes, 1100–1900》，紐約，2025年，編號85。另比較一件明代十五世紀早期銅善財童子像，售於香港邦瀚斯，2025年10月30日，拍品編號1016。



PROPERTY FROM A DISTINGUISHED ASIAN PRIVATE COLLECTION

顯赫亞洲私人收藏

40

A VERY RARE WOOD FIGURE OF SHAKYAMUNI BUDDHA

Liao Dynasty

The figure superbly carved, draped in a heavy robe with naturalistic folds, open at the chest to reveal a solid, well-proportioned torso, the serene face, framed by pendulous earlobes and a strong, rounded neck, bearing a gentle, jovial expression beneath tightly coiled curls crowning the head and a prominent *ushnisha*, the right hand raised in *abhaya mudra*, the left resting gracefully on the knee, while the figure sits in full lotus position.

23.5cm high.

HKD600,000 - 1,000,000

US\$77,000 - 130,000

遼 木雕坐佛像

Buddhism held a prominent place in the Khitan Liao dynasty (907–1125), a period when a nomadic steppe people established a sophisticated Imperial state in northern China. While the Khitan retained elements of their shamanic and ancestral traditions, they adopted Mahayana Buddhism as both a spiritual practice and a means of legitimising their rule. Imperial patronage led to the construction of temples, monasteries, and commissioned sculptures, many of which survive as stone, bronze, and wood figures. These works often reflect a distinctive Liao aesthetic: robust, naturalistic forms, heavy drapery, and serene yet approachable expressions.

Buddhist sculptures of the period, such as the present example, exemplify this synthesis. The figure's solid, well-proportioned torso and gently rounded features convey vitality, while the finely carved folds of the robe demonstrate a careful attention to drapery and movement. The raised right hand in *abhaya mudra* and the left resting on the knee, combined with the full lotus posture, communicate both protection and meditative calm. The coiled curls, pendulous earlobes, and prominent *ushnisha* signal the Buddha's spiritual authority, while the overall presence of the figure reflects a society negotiating the interface between nomadic strength and sinicised sophistication.

While Liao dynasty Buddhist sculpture is known, carved wooden figures of the Buddha himself are exceedingly rare. By contrast, devotional images of Guanyin were far more commonly commissioned, as the bodhisattva's association with compassion and protection resonated strongly with both monastic and lay patrons. See for example, a painted wood figure of an attendant Bodhisattva, 10th–11th century, in the Metropolitan Museum of Art, New York (acc. no.28.122.1); and also a wood figure of Guanyin in Water Moon Form, 11th century (acc.no.28.56).

See also a fine and rare pair of carved wood figures of seated Bodhisattvas, Song dynasty, which was sold at Bonhams London, 8 November 2018, lot 8.

遼代（907-1125）契丹君主尊崇佛教，契丹雖保留薩滿與祖先崇拜之舊俗，然亦奉大乘佛教為信仰，並藉以鞏固其統治之正統性。皇室之護持，促成了佛寺、精舍之營建及造像之雕造，今日猶可見石、銅、木質諸像傳世。此類作品多具遼代特有之審美意趣：造形雄健寫實，衣紋厚重，面容靜穆中復見親和。

該時期之佛教造像，如本品所示，正是此種融合之體現。佛身飽滿勻稱，輪廓溫婉圓潤；袈裟衣褶雕琢精細，動勢宛然。右手結施無畏印，左手撫膝，結跏趺坐，既具護佑之威儀，亦寓禪定之靜穆。螺髮、垂耳、隆髻，皆昭示佛陀之超凡智慧，整體折射出契丹民族剛健氣質與漢化風雅相融之社會風貌。

遼代佛教造像雖有所傳，然木雕佛像極為罕見。相比之下，觀音像之供奉遠為普遍，蓋此菩薩以大悲濟世之德，深契僧俗兩界之祈願。參考紐約大都會藝術博物館藏十至十一世紀彩繪木雕脅侍菩薩像，館藏編號28.122.1，及十一世紀木雕水月觀音像，館藏編號28.56。

比較一對宋代木雕菩薩坐像，售於倫敦邦瀚斯，2018年11月8日，拍品編號8。



PROPERTY OF A GENTLEMAN

士紳珍藏

41

A RARE LARGE YELLOW-GLAZED BOWL

Jiajing six-character mark and of the period
Sturdily potted with rounded sides raised on a slightly tapered foot curving to a flared rim, evenly covered overall with a glossy glaze of a pale yellow tone. Japanese wood box.
30.5cm diam. (2).

HKD500,000 - 800,000

US\$64,000 - 100,000

明嘉靖 黃釉大碗
青花「大明嘉靖年製」楷書款

Provenance:

Collection of Mrs M. Constantinidi (collection label no.31)
Sotheby's London, 8 July 1947, lot 65
Bluett & Sons Ltd., London
Collection of Wing Commander, The Right Honourable Rolf Cunliffe (1899-1963), 2nd Baron Cunliffe of Headley, Honourary Kepper of The Far Eastern Collections at the Fitzwilliam Museum, Cambridge (collection label no.PM80)
Bonhams London, 11 November 2002, lot 81
Mayuyama & Co. Ltd., October 2013

Lord Rolf Cunliffe (1899–1963) was among the most distinguished English collectors of Chinese art in the mid-twentieth century. A Wing Commander in the Royal Air Force, Cunliffe began his collecting journey while stationed in London toward the end of the Second World War, eventually amassing over five hundred ceramics, jades, and bronzes. He bought judiciously from the premier dealers of Mayfair and St James, including Bluett & Sons, John Sparks, and Spink & Son. His residence near Grosvenor Square—situated directly across the street from the renowned dealer Peter Boode—famously housed these treasures in custom steel filing cabinets tucked away in his bathroom. This eccentric arrangement became a hallmark of his connoisseurship; visiting collectors, including the King of Sweden, would famously spend hours perched on the edge of the bathtub discussing the nuances of a Junyao bowl or a jade rhyton. A dedicated scholar-collector, Cunliffe was also a prominent member of the Oriental Ceramic Society from 1946 and was later appointed Honorary Keeper of the Oriental Department at the Fitzwilliam Museum, Cambridge, in 1960.

The distinguished history of the present bowl is documented by Roy Davids and Dominic Jellinek in *Provenance: Collectors, Dealers & Scholars*, London, 2011, pp.126, tracing its lineage through the collection of the Greek diplomat S.X. Constantinidi. In the summer of 1947, his collection was dispersed at Sotheby's London on July 8 in the landmark sale titled *The Celebrated Collection of Fine Chinese, Continental and English Yellow Ground Porcelain*, marking the earliest known chapter in the bowl's documented history.

Compare a closely related bowl from the Qing Court Collection, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, pl.43; and a bowl in the British Museum, London, published in *Oriental Ceramics. The World's Great Collections*, vol.5, Tokyo, 1981, pl.199.

A similar bowl was sold at Sotheby's Hong Kong, 4 October 2011, lot 2011; and a smaller example, was sold at Sotheby's Hong Kong, 29 April 2022, lot 3634.

Published, Illustrated and Exhibited:

Mayuyama & Co., Ltd., *An Exhibition of Autumn 2013*, Tokyo, October 2013, cat. no. 21

來源:

M. Constantinidi女士收藏，收藏編號31
倫敦蘇富比，1947年7月8日，拍品編號65
Bluett & Sons Ltd.，倫敦
Rolf Cunliffe 勳爵、第二代哈德雷男爵（1899-1963）收藏，曾任空軍中校及劍橋大學費茲威廉博物館遠東部名譽主任，收藏編號PM80
倫敦邦瀚斯，2002年11月11日，拍品編號81
繭山龍泉堂，2013年10月

展覽著錄:

繭山龍泉堂，《2013東美特別展》，東京，2013年10月，圖版21

Rolf Cunliffe勳爵是二十世紀中期英國最卓越的中國藝術收藏家之一，於第二次世界大戰後期開始收藏中國藝術品；並在之後的二十年內向倫敦頂尖古董商購藏珍品，如Bluett & Sons、John Spark、和Spink & Son等，購藏了五百餘件中國藝術品，所藏涵括瓷器、玉器、和青銅器等門類。其倫敦的公寓位於梅費爾地區腹地，與著名中國藝古董商Peter Boode僅一街之隔。他對珍藏的安置方式頗具傳奇色彩——他將這些瑰寶悉數存放於浴室中不顯眼的定製櫃裏。這種奇特的安排隨後成為他鑑賞生涯的一段佳話：包括瑞典國王在內的各界收藏家，常會坐在浴缸邊緣，花上數小時與他討論鈞窯碗或玉角杯的藝術精妙之處。作為一名熱衷研究的收藏家，Cunliffe勳爵自1946年起便是倫敦東方陶瓷學會的顯要成員，並於1960年獲委任為英國劍橋費茲威廉博物館東方藝術部的名譽主任。

本品瓷碗赫赫有名的流傳歷史見載於著名中國陶瓷藝術史學家和古董研究專家Roy Davids與Dominic Jellinek合著的《Provenance: Collectors, Dealers & Scholars》，倫敦，2011年版，頁126）。其傳承可追溯至希臘外交官 S.X. Constantinidi 的名家舊藏。隨著Constantinidi先生於1947年逝世，其收藏於同年7月8日在倫敦蘇富比進行拍賣，拍場標題為「The Celebrated Collection of Fine Chinese, Continental and English Yellow Ground Porcelain」（著名中國、歐陸及英國黃地瓷器收藏），本品即為當時的珍稀拍品之一。

可參考北京故宮博物院藏一極為相近之類例，屬清宮舊藏，載於《故宮博物院藏文物珍品全集·顏釉》，香港，1999年，圖版43；以及倫敦大英博物館藏一例，錄於《東洋陶瓷大觀》，第五卷，東京，1981年，圖版199；另見一例於香港蘇富比2011年10月4日售出，編號2011；以及一件尺寸較小的類例，於香港蘇富比2022年4月29日售出，編號3634。



PROPERTY OF A LADY

女史珍藏

42

A RARE BLUE AND WHITE OCTAGONAL BOX AND COVER

Jiajing six-character mark and of the period

The box and cover both heavily potted, the cover painted on the exterior with a central scene of two pheasants standing in a garden surrounded by other birds, trees and rockwork, each of the eight panels with birds, trees and rockwork, the box similarly decorated, fitted box.

29cm diam. (3).

HKD300,000 - 500,000

US\$38,000 - 64,000

明嘉靖 青花花鳥紋八方蓋盒

青花「大明嘉靖年製」楷書款

Provenance:

Collection of S. C. Bosch Reitz (1860-1938)

Christie's Amsterdam, 13 December 2012, lot 482

來源：

S. C. Bosch Reitz (1860-1938) 收藏

阿姆斯特丹佳士得，2012年12月13日，編號482

Compare a closely related box and cover at the Metropolitan Museum of Art, New York, illustrated in Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, pl.167; another from the collection of Hirota Matsushige, the founder of esteemed art dealership Kochukyo Co. Ltd., and now preserved at the Tokyo National Museum, acc.no.TG-2527; and a third example which was sold at Christie's Hong Kong, 30 May 2018, lot 3030.

Sigisbert Chretien Bosch Reitz was born on 30 February 1860 in Amsterdam. Originally, he was trained for a career in commerce, but at the age of 23 he decided he wanted to be a painter, visiting both European artists villages such as Pont-Aven in France and St. Ives in the UK. Circa 1900, he visited the Japan, studying porcelain, drawings and woodcuts. After his return to Laren in 1901, Bosch Reitz developed his knowledge on Asian Art and subsequently was appointed as the first curator of the Department of Far Eastern Art at the Metropolitan Museum of Art, New York in 1915, where he remained until 1927. As a curator he made important purchases for the museum as well as for the Freer Gallery of Art in Washington DC and the Museum of fine Arts in Boston. In 1928 Bosch Reitz returned to the Netherlands where he lived until his death in 1938. After his death his estate including the Chinese porcelain was bequeathed to his family.

參考紐約大都會藝術博物館館藏一件極為相似之蓋盒，著錄於 Suzanne G. Valenstein, 《中國陶瓷手冊》，紐約，1989年，圖版 167；另可比較一件「壺中居」創始人廣田松繁舊藏之例，現由藏於東京國立博物館，館藏編號TG-2527；此外亦可參考拍賣例子，售於香港佳士得，2018年5月30日，拍品編號3030。

西吉斯貝特·克雷蒂安·博世·雷茨（Sigisbert Chretien Bosch Reitz）於1860年2月30日出生於阿姆斯特丹。他原接受商業領域訓練，但23歲時決意成為畫家，曾遊歷法國蓬塔旺（Pont-Aven）、英國聖艾夫斯（St. Ives）等歐洲藝術家聚落。約1900年，他前往日本，研究瓷器、繪畫與木刻版畫。1901年返回荷蘭拉倫（Laren）後，博世·雷茨深化其對亞洲藝術的知識，並於1915年被任命為紐約大都會藝術博物館遠東藝術部首任策展人，任職至1927年。在擔任策展人期間，他為該館以及華盛頓特區的弗利爾美術館、波士頓美術館購入多件重要藏品。1928年，博世·雷茨回到荷蘭，居住直至1938年逝世。其身後遺產，包括所藏中國瓷器，均傳予家族。

大明嘉
靖年製



A RARE BLUE AND WHITE 'DRAGON' RECTANGULAR BOX AND COVER

Wanli six-character mark and of the period

The cover of rectangular section, painted in vivid cobalt blue with a pair of confronting five-clawed dragons amidst cloud swirls and above foaming waves crashing against rockwork, the four sides similarly decorated with dragons framed within cartouches, the box painted with a blossoming floral sprays amidst tall grasses to the interior, the sides of the box further adorned with flowers of four seasons, the base inscribed with a six-character mark enclosed within a double-rectangle.

29.8cm long. (2).

HKD300,000 - 500,000

US\$38,000 - 64,000

明萬曆 青花海水龍紋長方蓋盒
青花「大明萬曆年製」楷書款

Provenance:

A Japanese private collection

Nagel, Stuttgart, 8 December 2014, lot 339

來源：

日本私人收藏

德國納高，2014年12月8日，拍品編號339

Painted in vibrant tones of cobalt, this box and cover demonstrates the mastery of Wanli potters in the demanding slab-construction technique. The sharp, rectilinear geometry of such forms presented significant risks during firing, as the 90-degree joins were highly susceptible to splitting, whilst the inherent thickness of the walls often resulted in warping. The present lot is exceptional for its structural integrity and precision, having survived the kiln without any significant distortion.

Compare a closely related box and cover decorated in *wuca*, in the Umezawa Gallery, Tokyo, illustrated in *Mayuyama, Seventy Years, vol. 1, Mayuyama & Co. Ltd*, Tokyo, 1976, pl.926; and a similar box in the Huaihaitang collection, included in the exhibition *Imperial Porcelain of the Mid to Late Ming: The Huaihaitang Collection*, Art Museum, The Chinese University of Hong Kong, 2013, no.101. See also a box and cover decorated with boys to the cover, which was sold at Christie's New York, 21 September 2023, lot 882.

本品青花發色蒼翠濃艷，盡顯萬曆御窯工匠精湛之工藝。此類方器造型規整，然其九十度直角於燒造過程中極易開裂，且厚重的胎體亦常導致歪塌變形。本品器形端正，無絲毫扭曲變形，足見當時造器之功，實屬御窯方器中難得一見之傑作。

參考東京梅澤紀念館收藏一件五彩長方蓋盒，其紋飾與本品極為相似，著錄於《創業七十週年紀念龍泉集芳第一集》，東京，1976年，圖版926；另可比較懷海堂舊藏一件相似之蓋盒，曾展出於《機暇明道：懷海堂藏明代中晚期官窯瓷器》，香港中文大學文物館，2013年，編號101。另可參考倫敦馬錢特收藏一件蓋面繪嬰戲圖之長方蓋盒，售於紐約佳士得，2023年9月21日，拍品編號882。



(cover 蓋)

大明萬曆年製



A VERY RARE BLUE AND WHITE 'FISH AND LOTUS' VASE, ZUN

Ming Dynasty, 16th century

Of archaistic bronze *zun* form, the body applied with vertical flanges on opposite sides, the bulbous mid-section painted in deep and vibrant tones of underglaze-blue with a carp swimming amidst lotus plants and water weeds reserved on a ground of finely outlined turbulent waves, the long trumpet-shaped neck similarly decorated with fish swimming up towards the mouth rim, the stepped foot encircled with three bands of lotus, fish and rolling waves, the interior of the neck painted with slender overlapping leaves radiating towards the rim, box. 21.5cm high. (2).

HKD600,000 - 1,000,000**US\$77,000 - 130,000**

明十六世紀 青花荷塘魚藻紋出戟尊

Provenance:

An American private collection, New York, acquired prior to 1950

Imperial Oriental Art, New York, 1999

Christie's New York, 21 March 2013, lot 1456

來源：

美國紐約私人收藏，蒐集於1950年以前

紐約古董商Imperial Oriental Art，1999年

紐約佳士得，2013年3月21日，拍品編號1456

It is extremely rare to find blue and white vases in the archaistic *zun* form with decorations of carps swimming among waterweeds, and only one other similar example appears to have been published. See a similarly decorated but slightly larger blue and white *zun* vase, Jiajing, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures in the Palace Museum: Blue and White Porcelain with Underglaze Red (II)*, Hong Kong, 2009, no.92.

The elegant form is inspired by the archaic bronze ritual wine vessels of the late Shang and Western Zhou dynasty, which were reproduced in porcelain from as early as the Song dynasty. The imperial archaic bronze collection provided inspiration for the creation of numerous reinterpretations in ceramics according to the contemporary taste as seen in this vase. See another blue and white vase, Jiajing mark and of the period, of similar form, but decorated with dragon and peony flowers from the Qing Court Collection, illustrated in *ibid.*, Hong Kong, 2009, no.91.

尊撇口，粗長頸，鼓腹，圈足中空外撇。頸、腹、足兩側出戟。青花通景繪蓮塘魚藻紋。內口沿飾蕉葉紋。器形仿古青銅彝器，造型古樸端正。

紋飾以淡色青花描繪水波，再以重色繪荷花游魚，有仿宣德青花之意，但上下通景青花蓮塘魚藻紋，卻為當時御窯的創新，存世之例十分少見。可參考一件北京故宮藏嘉靖青花魚藻紋出戟尊，青花發色較濃，體量略大之，見《故宮博物院藏文物珍品大系青花釉裡紅（中）》，香港，2009年，編號92。器型取自商周青銅觚，以上古銅器之形作瓷器可追溯宋代，北宋徽宗一朝搜羅銅器無數，興起仿古風潮，銅器形制的瓷器應時而生。參考北京故宮藏一件青花穿花龍紋出戟尊，形制和本件拍品相似，見前書，編號91。



A FAMILLE-VERTE INSCRIBED 'RED CLIFFS' BRUSHPOT, BITONG

Kangxi

Of elegant cylindrical form, delicately enamelled on one side with a quatrefoil-lobed panel, portraying a serene riverscape, a *sampan* glides across still waters, carrying scholars beneath its canopy, while above a crane soars and a windswept pine leans from a rugged cliff, wisps of cloud drift beneath a distant gilt moon, completing the tranquil scene, the reverse bears an eight-column inscription, a nocturnal meditation on visiting the Red Cliff, signed Daixi and accompanied by two gilt seals, both panels framed by black-enamelled double lines encircling the base and rim, the flat base partially unglazed, centred with a recessed roundel, fitted box.

13.5cm high. (2).

HKD100,000 - 150,000

US\$13,000 - 19,000

清康熙 五彩題詩「赤壁夜游」圖筆筒

The theme of the Red Cliffs was one of the most resonant in literati culture, celebrated for its rich associations with history, poetry, and philosophical reflection. Famously immortalised by Su Shi in his Red Cliff verses, the site became a symbol of the fleeting nature of human life contrasted with the enduring grandeur of the natural world. Scholars and artists of later generations frequently returned to this subject, pairing landscape imagery with verse to explore memory, solitude, and the passage of time. While the identity of Daixi remains uncertain, the signature indicates a literati pseudonym, placing the present brushpot firmly within this tradition of combining painting, poetry, and reflective contemplation.

The inscription on the present lot:

五百年來續一遊
水光依舊接天浮
徘徊今夜東山月
彷彿當年壬戌秋
有客得魚來赤壁
無人載酒出黃州
吟成一浦千山寂
孤鶴橫江掠小舟

帶溪





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Which may be translated as:

*For five hundred years, the water's radiance endures, still rising to meet the sky.
I wander now beneath the constant moon over the eastern hills,
As if it were that autumn of the renxu year once more,
When a guest, having caught fish, came to Red Cliff.
Now no one carries wine out from Huangzhou;
The verses are finished, and along the riverbank a thousand mountains fall silent.
A lone crane crosses the river, skimming past a small boat.*

Daixi

The inscription is a highly allusive literati meditation on time, memory, and absence, framed through the enduring imagery of the Red Cliff tradition. It contrasts the constancy of nature, 'for five hundred years' the same water, light, endures, with the transience of human experience, imaginatively returning to the world of Su Shi at Red Cliff, yet replacing his convivial gatherings with stillness and loss; 'no one now carries wine.' This tension between past vitality and present solitude culminates in the image of the lone crane, a traditional symbol of transcendence and withdrawal, which here also suggests isolation. As such, the crane may be read as a subtle self-image of the writer, distilling the poem's mood into one of quiet, introspective melancholy.

See a famille verte plate with similar design of Red Cliffs at night, Mu shi Ju mark, Kangxi, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, no.109.

Compare also with a related but larger famille verte brushpot with similar scene of the Red Cliffs within a panel and the same poetic inscription, Kangxi, cyclically dated to the Renchen year corresponding to 1712 and of the period, formerly in the collection of Marcel Proust (1871-1922), which was sold at Sotheby's New York, 11 September 2019, lot 906.

46

A RARE FAMILLE-VERTE 'FLOWER AND BUTTERFLY' BELL-SHAPED CUP

Kangxi six-character mark and of the period

Finely potted with deep rounded sides rising elegantly to a wide flaring rim from a short straight foot, the exterior finely decorated with butterflies in flight on one side and flowering plants borne on leafy stems on the other, all between iron-red decorated key-fret borders at the rims, the border beneath the mouth rim further embellished with gilt medallions, the base with a six-character mark within a double-circle in underglaze-blue, fitted box.

7cm diam. (2).

HKD200,000 - 300,000

US\$26,000 - 38,000

清康熙 五彩花蝶紋仰鐘杯
青花「大清康熙年製」楷書款

Similar motif of butterflies and flowering sprays is known on Kangxi famille-verte cups, including one in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p.132, pl.120; see another example with a countersunk base in the Shanghai Museum, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pp.136-137, pl.93.

The flower depicted on the present lot is known on a set of famille-verte sweetmeat dishes, Kangxi, in the Palace Museum, Beijing, illustrated in Geng Baochang, ed., *Gugong Bowuyuan cang Qingdai yuyao ciqi* (Porcelains from the Qing Dynasty Imperial Kilns in the Palace Museum Collection), Beijing, 2005, vol.1, pt.1, pl.79.



47

A SMALL CORAL-GROUND FAMILLE-VERTE 'FLORAL' BOWL

Qing Dynasty, 18th century

Finely enamelled on the exterior with peony, magnolia and crab apple issuing from leafy branches, the leaves highlighted in shades of green, all against the rich coral ground, the interior and base left plain, wood box and stand.

6.6cm diam. (3).

HKD120,000 - 180,000

US\$15,000 - 23,000

清十八世紀 珊瑚紅地五彩花卉紋小碗

Provenance:

Christie's Hong Kong, 7 October 2014, lot 192

來源：

香港佳士得，2014年10月7日，拍品編號192

The colour combination and floral composition draw on imperial coral-ground *famille-verte* wares. These wares were first created by artisans in Jingdezhen for the court during the Kangxi period, before they mastered the *famille-rose* palette. It is also notable that the peony, magnolia, and prunus blossoms are reverse-decorated. This echoes another technique found on imperial wares, such as those adorned with bamboo and floral scrolls.

Compare a slightly later pair of bowls, similarly decorated in reverse with peony and chrysanthemum blooms against a coral red ground, each bearing a four-character Daoguang seal mark. The pair was formerly in the collection of the Swedish Envoy in Tokyo and Beijing, Gustaf Wallenberg, acquired between 1906 and 1918, and later sold at Bukowskis, Stockholm, 2 June 2010, lot 1651.

此碗用珊瑚紅地搭配花卉紋構圖，實借鑑了御製瓷器之風格。此類珊瑚紅地五彩器始創於康熙朝，乃景德鎮御窯廠工匠在嫺熟掌握粉彩技法前，專為宮廷燒造之品。值得注意的是，器上牡丹、玉蘭、梅花採用了留白繪法，與御瓷中另一類珊瑚紅地但繪有竹紋及纏枝花卉紋的工藝一脈相通。

比較一對道光時期珊瑚紅地白牡丹與菊紋碗，各署道光四字篆書款。此對碗原為1906至1918年間駐東京及北京之瑞典公使倭倫白（Gustaf Wallenberg）舊藏，後售於斯德哥爾摩Bukowskis拍賣行，2010年6月2日，拍品編號1651。

A PAIR OF RUBY-RED GROUND FAMILLE-ROSE 'PEONY' BOWLS

Caihuatang zhi mark, Jiaqing

Each potted with deep rounded sides rising to a gently everted mouth rim, vividly decorated on the exterior with peony blooms and buds issuing from leafy scrolling stems, all against a rich ruby-red ground, the base with *Caihuatang zhi* hall mark within a double-circle in iron-red, fitted box.

Each 10.9cm diam. (3).

HKD250,000 - 350,000

US\$32,000 - 45,000

清嘉慶 胭脂紅地粉彩花卉圖碗一對
紅彩「彩華堂製」楷書款

Provenance:

Sotheby's Hong Kong, 2 June 2016, lot 862

來源：

香港蘇富比，2016年6月2日，拍品編號862

Wares bearing the *Cai Hua Tang* (Hall of Coloured Flowers) mark belong to a distinguished group of porcelains and enamelled metal wares produced from the Qianlong period onwards. Within the canon of Chinese ceramic literature, the *Yinliu Zhai Shuoci* (Description of Porcelain from the Yinliu Studio) traditionally attributes these commissions to the Qianlong era. However, based on stylistic nuances observed in certain examples, modern scholarship also suggests an attribution extending into the Jiaqing or Daoguang periods. For a comprehensive discussion of the hall and its marks, see M. Wilson, *Rare Marks on Chinese Ceramics*, London, 1998, pl. 7.

Other *Caihua Tangzhi* marked examples include a pair of wucai bowls decorated with chickens, from the Tianminlou Collection, illustrated in *Chinese Porcelain. The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, pl. 119; a famille-rose bowl attributed to the Qianlong period, from the collection of Alan Chuang, which was sold at Sotheby's Hong Kong, 2025, 7 May lot 365; and a turquoise-ground bowl, which was sold at Christie's New York, 29 June 2021, lot 40.

「彩華堂」款器物造工卓爾不凡，涵蓋自乾隆朝以降所製之瓷器及金屬胎琺瑯器。就陶瓷文獻而言，《飲流齋說瓷》傳統將此類堂名款器歸入乾隆朝；然根據部分傳世實物之風格特徵，近現代學者認為其製作年期或可延伸至嘉慶或道光朝。關於彩華堂及其相關堂名款之詳細考證，請參閱 M. Wilson 著，《Rare Marks on Chinese Ceramics》（倫敦，1998年），圖版7。

其他署「彩華堂製」款之例可見天民樓舊藏一對乾隆五彩雞缸碗，著錄於《天民樓藏瓷》，香港，1987年，圖版119；莊貴倫先生舊藏一件粉彩碗，售於香港蘇富比，2025年5月7日，編號365；以及一件綠松石地碗，售於紐約佳士得，2021年6月29日，編號40。



A RARE BLUE AND YELLOW 'DRAGON' BOWL

Qianlong seal mark and of the period

With deeply rounded sides rising to a flaring rim, reserved in yellow on a blue ground with two five-clawed dragons encircling the exterior in pursuit of flaming pearls, all above a band of overlapping lotus petals encircling the foot, the interior with a similar writhing dragon at the centre, fitted box.

14cm diam. (2).

HKD300,000 - 500,000

US\$38,000 - 64,000

清乾隆 藍地黃彩雲龍戲珠紋碗
青花「大清乾隆年製」篆書款

Provenance:

An important American family collection, Washington DC

來源：

美國華盛頓重要家族舊藏

Within the Qing Court, a strict hierarchy was reflected in the colours of certain objects. According to The Compilation of Qing Court History (*Guochao gongshi*), vol.17, compiled in the 7th year of the Qianlong period (1742), vessels adorned with the colour scheme of yellow dragons against a blue ground, like the present lot, were made specifically for the *pin* concubines of the 4th rank of the Qing Emperors.

A similar blue-and-yellow 'dragon' bowl, Qianlong seal mark and of the period, in the Qing Court collection, is in the Palace Museum, Beijing (acc.no.Gu00159782-6/33).

Compare a similar bowl, which was sold at Sotheby's Hong Kong, 11 July 2020, lot 3105; and another at Bonhams London, 16 May 2024, lot 118.

口微撇，弧壁，圈足。外壁以藍地黃彩裝飾，繪兩條五爪龍追逐火珠，龍身周圍滿飾雲紋，近圈足處環飾一圈仰蓮紋，碗心添繪盤龍。

清代宮廷對御用瓷器的用色有著嚴格的等級制度。據乾隆七年（1742）編纂的《國朝宮史》記載，此類藍地黃彩龍紋器物，專供清代後宮四等妃嬪所用。

清宮舊藏中有同式乾隆藍地黃彩龍紋碗，館藏編號：故00159782-6/33。拍賣場上近例，可參考香港蘇富比，2020年7月11日，拍品編號3105；或倫敦邦瀚斯，2024年5月16日，拍品編號118。



AN EXQUISITE AND LARGE MING-STYLE BLUE
AND WHITE 'BAJIXIANG' MOONFLASK

Qianlong seal mark and of the period

清乾隆 青花八吉祥紋雙耳抱月瓶

青花「大清乾隆年製」篆書款



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

重要亞洲私人收藏

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AN EXQUISITE AND LARGE MING-STYLE BLUE AND WHITE 'BAJIXIANG' MOONFLASK, BIANHU

Qianlong seal mark and of the period

Of flattened globular form with gently domed sides rising from a slightly spreading rectangular foot to a cylindrical neck flanked by leaf-scroll handles, the body boldly painted in vivid shades of cobalt blue simulating the 'heaped and piled' effect on each side with eight petals enclosing the Eight Buddhist Emblems, *bajixiang*, radiating from a narrow petal band encircling a raised central boss decorated with a stylised flower head surrounded by a key-fret border repeated at the edge of the sides, the neck and foot decorated with meandering *lingzhi* scrolls within bow-string borders, the narrow sides with bands of leafy scrolls issuing lotus blossoms, all below a band of key-fret at the rim, the base with a six-character seal mark in underglaze-blue, fitted box. 47.3cm high.

HKD5,500,000 - 6,500,000

US\$700,000 - 830,000

清乾隆 青花八吉祥紋雙耳抱月瓶
青花「大清乾隆年製」篆書款

Provenance:

Christie's London, 4 November 2008, lot 206

Christie's Hong Kong, 27 November 2019, lot 3020

Exhibited, Published and Illustrated:

Capital Museum, China, *Treasures of Hong Kong: The 20th*

Anniversary of Hong Kong's Handover, Beijing, 2018, p.145, no.157

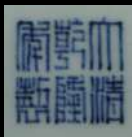
來源：

倫敦佳士得，2008年11月4日，拍品編號206

香港佳士得，2019年11月27日，拍品編號3020

展覽著錄：

首都博物館，《香江雅集：香港回歸祖國二十週年特展》，北京，2018年，頁145，圖錄編號157



Mark





Fig.1 Image courtesy of Palace Museum, Beijing
圖1 北京故宮博物院藏



Fig.2 Image courtesy of Asian Art Museum of San Francisco
圖2 舊金山亞洲藝術博物館藏

Sturdily potted with an imposing form and meticulously decorated with designs reminiscent of those employed during the Ming dynasty, this vase is an outstanding example of the finest porcelain production during the Qianlong period. It demonstrates the exceptional craftsmanship of the artisans at the imperial kilns and reflects the refined taste of the Qianlong Emperor.

Moonflask of this kind is modelled after early Ming dynasty prototypes, which in turn were inspired by early Islamic metalwares. See a few Yongle period blue and white flasks with related overall form and central boss from the Qing court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red (I)*, Shanghai, 2010, pp.36-39, pls.34-37. Its central design is also inspired by early Ming decoration, as exemplified in a blue and white basin of the Yongle period, from the Avery Brundage collection in the Asian Art Museum, San Francisco, illustrated in He Li, *Chinese Ceramics: A New Comprehensive Survey from the Asian Art Museum of San Francisco*, New York, 1996, pl.398.

Similar Qianlong moonflasks are held in important museum collections, such as the one of similar size (49.5cm high) in the Palace Museum, Taipei, acc.no.zhongci003199N; another (49.5 cm high) in the Qing Court Collection is illustrated in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum: The Chinaware*, vol.1, Shenyang, 2007, p.65, pl.35; a further example (49.2cm high) in the Idemitsu Museum of Art, is illustrated in *Sekai toji zenshu*, vol.15, Tokyo, 1983, pl.151.

Compare also a number of examples from private collections, including one (49.7cm high) from the Edward T. Chow collection, which was sold at Sotheby's Hong Kong, 19 May 1981, lot 544; another (49cm high) from the Gerald M. Greenwald collection, which was sold at Christie's Hong Kong, 1 December 2010, lot 2826; and a rare pair (each 49cm high) from the William Skinner Family collection, which was sold at Bonhams Hong Kong, 30 May 2017, lot 120.



Fig.3 An exceptionally rare pair of Imperial blue and white 'Bajixiang' moonflasks, *bianhu* Qianlong seal marks and of the period, which was sold at Bonhams Hong Kong, 30 May 2017, lot 120
圖3 香港邦瀚斯所售一件清乾隆青花八吉祥紋雙耳扁壺一對，
青花「大清乾隆年製」篆書款（2017年5月30日，拍品編號120）

扁壺唇口，直頸，下接扁圓腹，截面成腰鼓形，兩側卷草耳連接頸肩，下承長方形弧角圈足，足牆外撇。通體以釉下鈐藍裝飾，口沿迴紋一周，頸部及足牆飾卷葉靈芝。器扁腹兩側飾纏枝蓮花。扁腹圓面以中央中心圓形凸起為花心，中心呈六瓣寶相團花，外圍迴紋及兩層花瓣，內層為小葉片門字形蓮瓣，外層為八片尖蓮瓣，蓮瓣內分別飾八寶，足內釉下青花書「大清乾隆年製」三行六字篆書款。

此式抱月瓶之形制，上承明初御窯典範，而明初原型復取法伊斯蘭早期金屬器。清宮舊藏數件永樂青花扁壺，其整體造型與腹部圓心特徵與本品相類，著錄於《故宮博物院藏文物珍品全集：青花釉裡紅（上）》，上海，2010年，頁36至39，圖版34至37。其十字杵蓮瓣八吉祥紋亦有明初遺風，類似紋樣可見於舊金山亞洲藝術館Avery Brundage藏永樂青花八吉祥紋盆，見賀利，《Chinese Ceramics: A New Comprehensive Survey from the Asian Art Museum of San Francisco》，紐約，1996年，圖版398。

此類乾隆抱月瓶亦為重要博物館所藏。台北故宮藏一例，尺寸與本品相若（高49.5厘米），館藏編號：中瓷003199N；另有清宮舊藏一例（高49.5厘米），載於《瀋陽故宮博物院院藏文物精粹：瓷器卷（上）》，瀋陽，2007年，頁65，圖版35；出光美術館亦藏一例（高49.2厘米），著於《世界陶磁全集》，卷15，東京，1983年，圖版151。

私人收藏中亦有數例，可資比對：一例為仇焱之舊藏（高49.7厘米），售於香港蘇富比，1981年5月19日，拍品編號544；另一例為Gerald M. Greenwald舊藏（高49厘米），售於香港佳士得，2010年12月1日，拍品編號2826；以及威廉·斯金納家族舊藏一對例（各高49厘米），售於香港邦瀚斯，2017年5月30日，拍品編號120。

A MING-STYLE BLUE AND WHITE 'LOTUS SCROLL' BOTTLE VASE

Daoguang seal mark and of the period

Well potted of compressed globular body rising from a short spreading foot to a tall elegant waisted neck and a flared mouth rim, the body painted with a broad band of composite foliate scrolls, the shoulder encircled with a further band of foliate scrolls between a key-fret and *ruyi* border, the neck with a band of upright overlapping leaves below a wave band and another *ruyi* border at the rim, all above a band of lappets and classic scrolls above the foot, the base with a six-character seal mark in underglaze-blue, fitted box.

37.5cm high. (2).

HKD200,000 - 300,000

US\$26,000 - 38,000

清道光 青花如意纏枝花卉紋賞瓶
青花「大清道光年製」篆書款



The present lot distinguished for its graceful adornment, elegant shape and balanced proportion is known as a 'bestowed vase'. Initially endorsed and commissioned by the Yongzheng Emperor to reward meritorious officials, this type of vase retained its original design, name and purpose throughout from the Yongzheng era through the Xuantong period.

See a similar blue and white lotus-scroll bottle vase, Daoguang mark and period, in the Qing Court Collection, in the Palace Museum, Beijing, acc.no.gu00161552.

Compare a similar blue and white lotus-scroll bottle vase, Daoguang mark and of the period, which was sold at Christie's New York, 20 September 2013, lot 1388. Another Daoguang example was sold at Bonhams London, 16 May 2024, lot 132.



52

A VERY RARE FAMILLE-ROSE 'MILLEFLEURS' BOWL

Jiaqing seal mark and of the period

The delicately potted bowl with deep rounded sides gracefully rising from a tapered foot to a gently everted rim, exquisitely enamelled in a rich famille-rose palette on the exterior with a dense design of a multitude of various flowers between narrow gilt borders at the rims, the interior and the base glazed white, the base with a six-character seal mark in underglaze blue, fitted box.

13cm diam. (2).

HKD200,000 - 300,000

US\$26,000 - 38,000

清嘉慶 粉彩萬花錦紋碗
青花「大清嘉慶年製」篆書款

Provenance:

S. Marchant & Son, London, March 2001

A Dallas private collection, USA

Christie's New York, 18 September 2015, lot 2073

來源：

倫敦古董商馬錢特，2001年3月

美國德克薩斯州達拉斯私人收藏

紐約佳士得，2015年9月18日，拍品2073

This superb bowl is a *tour de force* and would have been extremely time-consuming to produce, requiring a painter of exceptional skill. Even with the resources available to the Qing emperors, it is not surprising that very few pieces decorated with this complex design were made, and only a handful have survived. The dense arrangement of various flowers decorating this bowl is known as *wanhua jin* (myriad flower brocade), as well as *baihuadi* (ground of one hundred flowers).

Millefleurs patterns appear to have first decorated wares made during the reign of the Kangxi Emperor. However, the design is most associated with the Qianlong period. Compare a pair of Yongzheng mark-and-period bowls, sold at Sotheby's Hong Kong, 7 April 2009, lot 1608, and a pair of small cups with Qianlong marks and of the period from the collection of Reginald Toms, sold at Sotheby's London, 5 December 1995, lot 314.

This version of the design, with its rich interweaving of the flowers forming a harmonious overall pattern, continued to be admired during the reign of the Jiaqing Emperor, as seen on the present bowl. See two fine examples: a vase with flowers and dragon handles in the Palace Museum, Taipei, illustrated in *Lord Jiaqing and the Journey to Taiwan: A Special Exhibition on Cultural Artifacts of the Qing Emperor Renzong*, Taipei, 2016, pp.290-291, pl.III-38; and another Jiaqing mark and period vase in the Shanghai Museum, illustrated by Zhou Lili, *Shanghai Museum Collections Research Series of: Qing Yongzheng - Xuantong Porcelain Kiln*, Shanghai, 2014, p.120, pl.3-83. A pair of cups with this design and iron-red Jiaqing marks and of the period from the Edward T. Chow Collection is illustrated by Cecile and Michael Beurdeley in *La Ceramique Chinoise*, Fribourg, 1974, no.151, and was later sold at Sotheby's Hong Kong, The Edward T. Chow Collection, 25 November 1989, lot 171, and again at Christie's Hong Kong, 29-30 April 2002, lot 708. Another pair of similar cups was sold at Christie's New York, 21 September 2004, lot 343, and a single cup at Christie's Hong Kong, 27 May 2008, lot 1751.

口沿微微外撇、施金彩，弧腹下斂，圈足，造型典雅，底青花書「大清嘉慶年製」篆書款，外壁粉彩繪「百花不落地」，包括牡丹、荷花、梅花、菊花、月季、牽牛、玉蘭等諸般四時花卉，用於宮中帝王賞花時節，寓意百花獻瑞，盛世長春。

萬花錦圖，康熙窯初創，後朝廷燒，尤盛於乾隆之時。參考雍正年製帶款萬花錦圖對碗，售於香港蘇富比，2009年4月7日，拍品編號1608；以及 Reginald Toms 舊藏乾隆年製帶款小杯對例，1995年12月5日售於倫敦蘇富比，拍品編號314。

此式極考功夫及高製作成本的萬花錦紋瓷器到嘉慶朝時仍持續燒造，一例台北故宮藏百花錦螭耳瓶可資參考，見《嘉慶君遊台灣：清仁宗文物大展》，台北，2016年，頁290-291，編號III-38；另上海博物館收藏的景德鎮窯粉彩百花圖瓶，見《上海博物館藏品研究大系：清代雍正-宣統官窯瓷器》，上海，2014年，頁120，圖3-83。一對仇炎之舊藏嘉慶粉彩百花碗，見 Cecile 及 Michael Beurdeley 編，《La Ceramique Chinoise》，瑞士弗里堡，1974年，編號151，先於1989年11月25日售於香港蘇富比，拍品171，後又售於香港佳士得，2002年4月29至30日，拍品708。再參考一對嘉慶粉彩百花杯，2004年9月21日售於紐約佳士得，拍品343；香港佳士得2008年5月27日亦售出一件嘉慶粉彩百花杯，拍品1751。



53

A PAIR OF UNDERGLAZE-BLUE AND IRON-RED 'DRAGON' DISHES

Daoguang six-character marks and of the period, dated to the Gengxu year (1850) and of the period

Each with rounded sides rising to a slightly everted rim, the interior finely decorated with an iron-red five-clawed dragon writhing amidst blue and white clouds in pursuit of a 'flaming pearl', the underside similarly decorated with a pair of dragons, the base with a six-character mark, *Daoguang Gengxu nian zhi*, in iron-red, box. 16cm diam. (3).

HKD200,000 - 300,000

US\$26,000 - 38,000

清道光 青花礬紅彩趕珠雲龍紋盤一對
紅彩「道光庚戌年製」楷書款

Provenance:

Sotheby's Hong Kong, 24 November 2014, lot 1136

來源：

香港蘇富比，2014年11月24日，拍賣編號1136

A pair of very similar Daoguang dishes, also cyclically dated to the Gengxu year, 1850, is illustrated by S.Kwan, *Imperial Porcelain of Late Qing From the Kwan Collection*, Hong Kong, 1983, p.56, no.24.

Compare a similar pair, Daoguang six-character mark, dated to 1850, and of the period, which was sold at Christie's Hong Kong, 31 May 2010, lot 2058.

盤敞口，淺弧腹，圈足。青花礬紅彩裝飾，盤心繪趕珠雲龍紋，外壁繪雙龍戲珠紋。圈足內施白釉，底有礬紅彩書三行六字楷款。比較一對類似道光例子，售於香港佳士得，2010年5月31日，拍品編號2058。

年庚道
製戌光

年庚道
製戌光

A CELADON-GLAZED 'EIGHT-TRIGRAMS' CONG-SHAPE VASE

Guangxu six-character mark and of the period

Of archaic *cong* form, the square-sectioned vase surmounted by a tapered neck and slightly lipped rim, the four sides moulded neatly with the eight trigrams patterns, all supported on a short spreading foot, overall covered in a thick glaze of soft pale celadon tone except the foot rim, the base with a six-character mark in underglaze blue, fitted box.

28cm high. (2).

HKD100,000 - 150,000

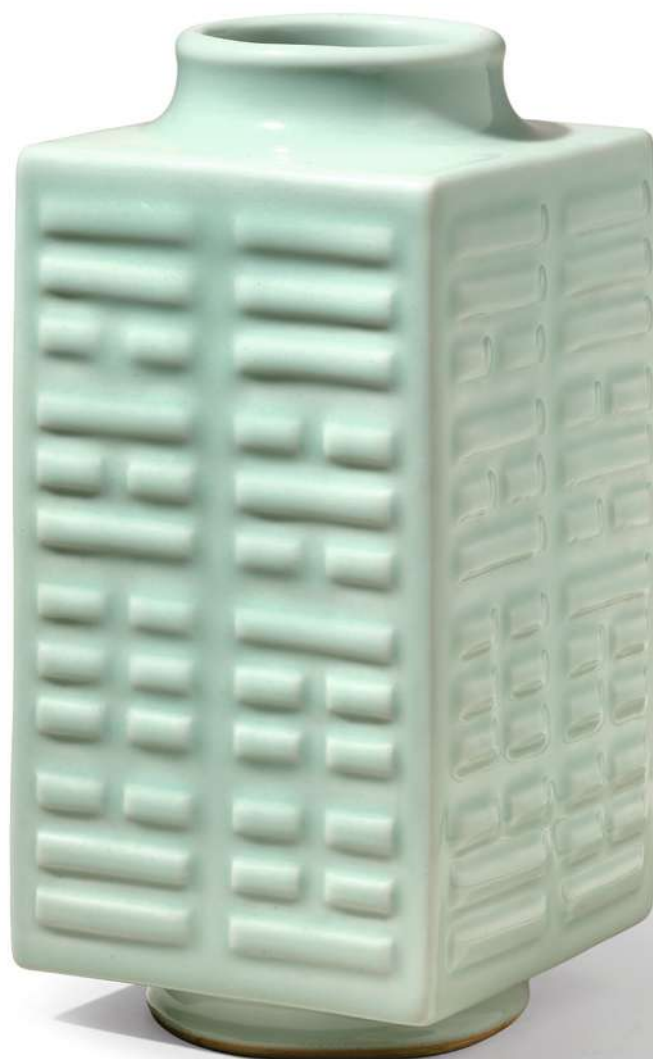
US\$13,000 - 19,000

清光緒 粉青釉八卦紋琮式瓶

青花「大清光緒年製」楷書款

The form of the present vase is inspired by the archaic jade *cong*, which features a square body and a hollowed circular core, believed to symbolise the heaven and earth. See a very similar vase but bears a Xuantong mark in the Palace Museum, Beijing, acc.no.gu00156520.

Compare a similar pair of vases, Guangxu six-character marks and of the period, which was sold at Bonhams London, 5 November 2020, lot 25.





AFTER GIUSEPPE CASTIGLIONE (1688-1766)
ET AL; ISIDOR STANISLAS HELMAN (1743-1806;
ENGRAVER)

The Conquests of the Emperor Qianlong, Paris,
Second edition, 1783-1786

清乾隆 〈平定準噶爾回部得勝圖〉 銅版畫冊





1. *Receiving the Surrender of the Yili*
《平定伊犁受降》



2. *Storming of the Camp at Gādān-Ola*
《格登鄂拉斫營》



5. *The Combat of Khurungui*
《庫隴癸之戰》



6. *The Chief of Us (Turfan) Surrenders with His City* (preparatory drawing by Joannes Damasceuns Salusri (d. 1781), completed 1774)
《烏什酋長獻城降》

55

AFTER GIUSEPPE CASTIGLIONE (1688-1766) ET AL; ISIDOR STANISLAS HELMAN (1743-1806; ENGRAVER)

The Conquests of the Emperor Qianlong, Paris, Second edition, 1783-1786

The complete album comprising 20 black and white engravings on paper, commemorating the campaign in Turkestan (1755–1759) of the Qianlong Emperor, including scenes of battles, sieges, camps, and banquets, as well as processions and ancestral rituals.

The engravings: 30.6cm x 43.5cm.

HKD100,000 - 150,000

US\$13,000 - 19,000

Exhibited, Published and Illustrated:

Royal Mountains and Gardens of Beijing Western Suburbs: A Cultural Tour, Beijing, 2013, Yuan Ming Yuan vol., cat.no.V-33

This rare and important set of twenty engravings constitutes the reduced version executed by Isidore-Stanislas Helman (1743–c.1806) of the Imperial commission from the Qianlong Emperor. The series commemorates the Emperor's victorious campaigns in Central Asia between 1755 and 1759 against the Dzungar Mongols (also known as the Ööled or Eleuths) and other opposition forces, culminating in the consolidation of Qing control over Xinjiang and the surrounding regions. The original Imperial commission, dated 13 July 1765, was intended for the central hall of the Palace in Beijing, and the works were executed under the supervision of four Jesuit artists at the Imperial court: Giuseppe Castiglione (1688–1766), who directed the project, Jean-Denis Attiret (1702–1768), Ignatius Sichelbarth (1708–1780), and Jean-Damascene (d. 1781). See; Joanna Waley-Cohen, 'Commemorating War in Eighteenth-Century China,' *Modern Asian Studies*, vol.30, no.4 (October 1996), pp.869–899.



3. *The Battle of Oroj-jalatu* (completed 1770)
《鄂壘札拉圖之戰》



4. *The Victory of Khorgos* (preparatory drawing by Jean-Denis Attiret (1702-1768), completed 1774)
《和落霍漸之捷》



7. *Lifting of the Siege at the Black Water River* (preparatory drawing by Giuseppe Castiglione (1688-1766), completed 1771);
《黑水圍解》



8. *The Great Victory of Qurman* (preparatory drawing by Joannes Damascenus Salusri (d. 1781), completed 1770)
《呼爾滿大捷》

Following the Emperor's instructions, the large-scale original drawings were sent to Paris, where a team of eight engravers, including Jean-Philippe Le Bas, Augustin de Saint-Aubin, B.L. Prévot, Jacques Aliamet, Louis-Joseph Masquelier, Denis Née, Pierre-Philippe Choffard, and N.de Launay, executed the first set of sixteen copper engravings under the direction of Charles-Nicolas Cochin (1715–1790) of the Royal Academy of Painting and Sculpture. These engravings, printed in a limited edition of one hundred copies between 1767 and 1774, were carefully distributed to China via the French East India Company, with additional copies sent to the French King and his ministers, ensuring both Imperial exclusivity and diplomatic prestige. Only a handful of these original proofs remain in Europe today, making them exceptionally rare.

In the 1780s, responding to growing European interest in China, Helman, a student of Le Bas, produced a reduced edition of the series, executed between 1783 and 1788. The first sixteen plates reproduce the Cochin set, retaining the visual narrative of the Emperor's military campaigns, while Helman added eight further prints to the series. These include depictions of Imperial ceremonies such as the ploughing ritual and the Emperor's procession through Beijing, expanding the narrative to include both military and civil aspects of Qianlong's reign. Each print bears French captions and was intended for public sale, making this album the most widely disseminated version of the 'Battle Copper Prints.' Helman's edition thus represents a unique intersection of Qing Imperial propaganda, Jesuit artistry, and European print culture, exemplifying the transnational exchange of art, politics, and diplomacy in the eighteenth century.



9. *The Battle of Tonguzluq* (completed 1773)
《通古思魯克之戰》



10. *The Battle of Qos-qulaq* (completed 1774)
《霍斯庫魯克之戰》



13. *The Chef of Badakhsan Asks to Surrender* (preparatory drawing by Joannes Damasceuns Salusri (d.1781), completed 1772)
《拔達山汗納款》



14. *The Emperor is presented with Prisoners from the Pacification of the Muslim Tribes* (preparatory drawing by Jean-Denis Attiret (1702-1768))
《平定回部獻俘》

The complete Helman series, second edition (1783–1788), includes the following prints:

- 1) *The Emperor Qianlong receives the homage of the Eleuths at Gé-Bo and appoints Amow-Sana as King with the rank of Tsing-Ouang*, 1754, after a drawing by Jean-Denis Attiret, engraved by Helman, 1783.
- 2) *Lau-Ti, sent by the Emperor to install Amow-Sana and commanding 150,000 imperial troops, surprises Ta-Oua-Tsi, rival of Amow-Sana, under cover of fog, capturing 1,000 families without losing a single soldier*, 1755, after Jean-Damascene, engraved by Helman, 1784.
- 3) *Second combat between Pau-Ti and Ta-Oua-Tsi on the banks of the Ily River*, 1755, after Giuseppe Castiglione, engraved by Helman, 1784.
- 4) *Amow-Sana established as King of the Eleuths by the Emperor*, 1756, engraved by Helman.
- 5) *Imperial armies are severely weakened, yet a civil war arises among the Eleuths*, 1757, after Giuseppe Castiglione, engraved by Helman, 1784.

- 6) *The Emperor reviews the army, which he entrusts to his two generals*, [no date], after Jean-Damascene, engraved by Helman, 1784.
- 7) *Amow-Sana meets Zhaohui at the head of his new army*, 1757, after Jean-Damascene, engraved by Helman, 1784.
- 8) *Tou-Té receives homage from the Kazakhs, the Uighurs, and other Tartar peoples*, [no date], after Ignatius Sichelbarth, engraved by Helman, 1784.
- 9) *The revolt of the Cholos and the Hououtches*, engraved by Helman.
- 10) *Battle won by Zhaohui*, 1758, engraved by Helman, 1785.
- 11) *Zhaohui trains the troops with military exercises and games*, 1758, after Jean-Damascene, engraved by Helman, 1784.
- 12) *First combat between the Imperial army and the two Hot-Chow armies*, 1759, after Jean-Damascene, engraved by Helman, 1785.
- 13) *Zhaohui receives the homage of the inhabitants of the city and province*, 1759, after Ignatius Sichelbarth, engraved by Helman, 1783.
- 14) *Battle of Atchow won by Tou-Té against the two Hot-Chow*, 1759, after Jean-Denis Attiret, engraved by Helman, 1785.



11. *The Battle of Arcul* (preparatory drawing by Jean-Denis Attiret (1702-1768)
《阿爾楚爾之戰》



12. *The Battle of Yesil-köl-nor* (preparatory drawing by Joannes Damasceuns Salusi (d. 1781)).
《伊西洱庫爾淖爾之戰》



15. *The Emperor Greeting The Triumphant Troops Outside of the Capital*
《郊勞回部成功諸將》



16. *A Victory Banquet Given by the Emperor for the Distinguished Officers and Soldiers*
《凱宴成功諸將士》

15) *Combat of 1 September 1759 at Poulouk-Kol*, after Jean-Denis Attiret, engraved by Helman, 1785.

16) *The Emperor receives homage from the conquered peoples*, 1760, engraved by Helman, 1784.

17) *The ploughing ceremony performed by the Emperor of China*, after a painting by an imperial artist, engraved by Helman, 1786.

18–20) *Ordinary march of the Emperor of China through the city of Beijing*, triptych, after a painting by an Imperial artist, engraved by Helman, 1786.

This Helman edition demonstrates the Emperor's mastery of self-representation and the Qing dynasty's use of visual culture as a tool of political legitimacy. By combining military exploits with ceremonial imagery, the series not only documents historical events but also presents a narrative of Imperial authority, control, and benevolence. Its rarity, historical significance, and exquisite craftsmanship make it a cornerstone for any collection of eighteenth-century Chinese-European cross-cultural art.

Complete series of Helman's work are extremely rare, although sets of the original battle engravings have been published: one set is in the Bibliotheque Mazarine; another in the Bibliotheque Nationale; a third is in the Musée Guimet; and a set given by Louis XVI to Necker is now in the Castle Coppet in Switzerland. The engravings are documented in a monograph by Michele Pirazzoli-t'Serstevens, *Gravures des Conquetes de l'Empereur de Chine K'ien-Long au Musée Guimet*, Paris, 1969. For further discussion on the prints, see also Paul Pelliot, 'Les Conquêtes de l'Empereur de la Chine,' *T'oung Pao*, vol.XX, 1921, pp.183–274.

Compare with a similar set of twenty-four engravings after Castiglione, of the conquests of the Emperor Qianlong, late 18th century, which was sold at Christie's New York, 19 September 2006, lot 93. See also a suite of fifteen Imperially inscribed and sealed engravings, completed 1769–1774, which was sold at Bonhams London, 7 November 2024, lot 140.

清乾隆 〈平定準噶爾回部得勝圖〉銅版畫冊

展覽著錄：

《三山五園文化巡展》，北京，2013年，圓明園卷，圖錄編號V-33

此銅版畫冊共二十幅，乃艾爾曼（Isidore-Stanislas Helman，1743–約1806）據乾隆皇帝敕令製作之縮刻版。原圖描繪乾隆帝於1755至1759年間在中亞征討準噶爾蒙古及其他反抗勢力之戰功，最終清廷平定新疆及周邊地區，版畫即為紀念此役而製。原版於乾隆三十年（1765年）奉旨製作，擬陳設於紫禁城宮殿正廳，由宮廷四位耶穌會畫家督繪：郎世寧（Giuseppe Castiglione，1688–1766），王致誠（Jean-Denis Attiret，1702–1768）、艾啟蒙（Ignatius Sichelbarth，1708–1780）及安德義（Jean-Damascene，卒於1781），見Joanna Waley-Cohen，〈Commemorating War in Eighteenth-Century China〉，《Modern Asian Studies》第30卷第4期，1996年10月，頁869至899。遵乾隆帝諭旨，大幅原稿送至巴黎，由皇家繪畫與雕塑學院柯升（Charles-Nicolas Cochin，1715–1790）督導，讓勒巴（Jean-Philippe Le Bas）、聖奧班（Augustin de Saint-Aubin）、普雷沃（B.L. Prévot）阿利亞梅（Jacques Aliamet）、馬斯科利耶（Louis-Joseph Masquelier）、德尼內（Denis Née）、肖法爾（Pierre-Philippe Choffard）及洛奈（N.de Launay）八位雕刻匠師完成首批十六幅銅版之鐫刻。此批版畫於1767至1774年間限量印製一百套，經法國東印度公司運送來華，另有呈獻法皇及其大臣，以彰其榮耀。現今歐洲僅存少數原版印本，至為珍稀。

至1780年代，因歐洲對中國興趣日增，勒巴弟子艾爾曼遂於1783至1788年間製作此系列之縮刻版。其前十六幅沿用柯升版本，保留乾隆皇帝軍事征戰之敘事畫面；艾爾曼更增刻八幅，繪入籍田禮及皇帝出巡京師等宮廷儀典，使內容兼具乾隆朝武功文治之盛。每幅版畫皆附法文說明，向市面發行，故此冊實為同類銅版畫中流傳最廣之版本。本拍品匯聚清廷宣威之旨、耶穌會士之畫藝與歐洲版畫工藝於一爐，堪稱十八世紀藝術、政治與外交交流之典範。

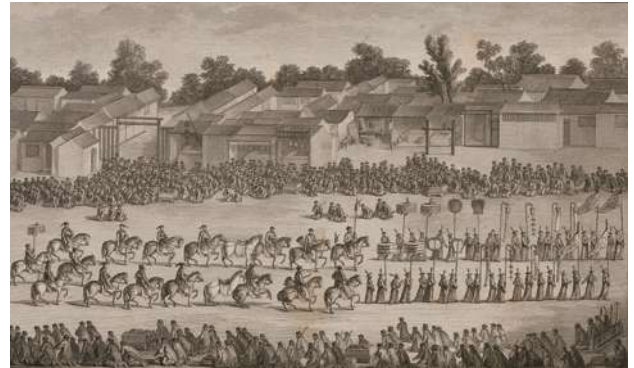
此畫冊亦足見乾隆皇帝對自我形象之塑造，以及清廷以視覺文化為政治正統工具之手段。此系列融合武功與禮儀畫面，不僅記錄史實，更構築皇權、治統與仁德之敘事。其稀有度、歷史價值與工藝之精湛，使其成為十八世紀中歐跨文化藝術收藏中不可或缺之珍寶。

艾爾曼所作之完整版本傳世罕見，原版則有若干例見於海外館藏，包括巴黎馬扎然圖書館、法國國家圖書館藏一套、吉美博物館藏一套，另有路易十六贈與內克爾者，現藏瑞士科佩城堡。有關此批版畫之討論，詳見Michele Pirazzoli-t'Serstevens著，〈Gravures des Conquetes de l'Empereur de Chine K'ien-Long au Musée Guimet〉，巴黎，1969年。相關研究亦可參閱伯希和著，〈Les Conquêtes de l'Empereur de la Chine〉，《通報》，第20卷，1921年，頁183至274。

比較十八世紀晚期據郎世寧畫稿所製之乾隆得勝圖一套二十四幅，售於紐約佳士得，2006年9月19日，拍品編號93。另見1769至1774年製作之乾隆平定西域得勝圖一套十五幅，售於倫敦邦瀚斯，2024年11月7日，拍品編號140。



17. *The ploughing ceremony performed by the Emperor of China*
《皇帝親耕禮》



18. *Ordinary march of the Emperor of China through the city of Beijing*, triptych, after a painting by an Imperial artist (1/3)
《乾隆皇帝京城巡遊圖》(三聯之一)



19. *Ordinary march of the Emperor of China through the city of Beijing*, triptych, after a painting by an Imperial artist (2/3)
《乾隆皇帝京城巡遊圖》(三聯之二)



20. *Ordinary march of the Emperor of China through the city of Beijing*, triptych, after a painting by an Imperial artist (3/3)
《乾隆皇帝京城巡遊圖》(三聯之三)





A SUPERB IMPERIAL ZITAN 'KUI-DRAGON' DISPLAY CABINET

Qianlong

Of rectangular section, superbly set at the front with a pair of doors carved with a pair of confronted archaistic *kui*-dragons, below two open compartments set with rectangular friezes, below the top section with a larger compartment set with a pair of open trellis doors, each forming the character *Xi*, forming the double-happiness phrase *shuang Xi*, beside a further open compartment, each of the sections and design superbly and subtly 'thumb-moulded' with concave recess, with metal hinges and mounts.

136.5cm high x 88.2cm wide x 47.5cm deep.

HKD2,800,000 - 3,400,000

US\$360,000 - 430,000

清乾隆 紫檀夔龍紋打窪小多寶櫃

Provenance:

My Humble House, Taipei, c.1988-1989

來源：

寒舍・台北・約1988-1989年

The precious *zitan* display cabinet is masterful example of the finest Qianlong period furniture produced for the Qing Court. In its form and design it encompasses the archaic elevated to the high Qing taste. The rich tone of the luxurious and elegant wood, contrasted with the dazzling imperial works of art it would have contained would have presented a truly stunning visual impact. The master carver spared no effort as evidenced in the subtle and graceful concave curve of each section elevating the cabinet to that of a masterwork.

The Qianlong Emperor advocated taking inspiration from antiquity in form and design to 'restore the ancient ways', or the intrinsic values of harmony, simplicity and happy exuberance. The Emperor instructed the Court to collect drawings of antiquities, such as the *Xi Qing Gu Jian* (Catalogue of Xiqing Antiquities). To fulfil the Emperor's wishes, artisans were encouraged to carefully study the remarkable archaic bronzes in the Court Collection or woodblocks depicting such antiques to draw inspiration for their new creations; see Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pp.49-50.

The primary design on the present imperial cabinet is that of the pair of confronted *kui*-dragons, with each single one facing the other on the cabinet doors. Such archaistic dragons draw inspiration from the Shang dynasty, such as, for example, a jade carving in the British Museum, London (acc.no.2022,3034.104), illustrated in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, no.12.13. The forms of the middle shelves and the top left one, are reminiscent of a top view of Neolithic period jade *cong*.

The use of such archaistic designs was meant to invoke ancient China's glorious past, as well as to, importantly, draw a clear line of continuity from the past to the present - all the more so with the Manchu dynasty, underscoring its legitimacy. The Qing Emperors sought to construct an image of the Emperor as a wise, erudite yet sensitive ruler, utilising works of art, poetry and literature to deliver this message to the Han Chinese officials and people. The Qianlong Emperor as a Manchu was conscious of his perceived 'foreignness' by the Han Chinese elite. This in turn propelled him to become the custodian, protector and benefactor of the Han culture, aiming to show himself as worthy of any educated Han Chinese literatus.

A further symbolic layer in this outstanding display cabinet are the stylised *Xi* ('happiness') character on each of the two doors of the top left compartment, forming the phrase *shuang xi* ('double-happiness').

For similar archaistic *kui*-dragon carving, see an imperial *zitan* throne, Qing dynasty, in the Qing Court Collection, Palace Museum, Beijing, illustrated in Hu Desheng, ed., *Ming Qing gongting jiaju dajuan*, Beijing, 2006, vol.I, p.73. Compare also the *kui*-dragon design on the top of an imperial *zitan* throne-screen, Qianlong, in the Qing Court Collection, in the Yongshougong (Palace of Eternal Longevity), the Forbidden City, illustrated in *ibid.*, vol.II, p.689, fig.787. For related shaped open compartments, see an imperial *zitan* double cabinet, early Qing dynasty, in the Qing Court Collection, the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Shanghai, 2002, no.182.





此紫檀櫃可謂乾隆朝清宮御用家具之典範。其形制設計融三代古韻於清廷雅趣，汲古涵今。紫檀木色沉穆雍容，與櫃中所陳之御製雅器相映生輝。匠師於每段邊框皆施隱約內凹線條，使其優雅雋永，足見匠心獨運。

乾隆帝倡導「師古」以求「復古」，故命內府蒐集古物圖譜，如《西清古鑑》等。為遂聖意，宮廷匠作皆潛心研習內府所藏三代彝器，或參酌古器版畫以汲取創作靈感，相關討論見張麗端，《宮廷之雅：清代仿古及畫意玉器特展圖錄》，台北，1997年，頁49至50。

本品之主要紋飾為雙扉上相向之夔龍紋，其形制遠溯商代，參考倫敦大英博物館藏一件商代玉雕，館藏編號：2022.3034.104，著錄於羅森，《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，編號12.13。櫃中層與右上層格之形狀令人聯想到新石器時代玉琮之俯視輪廓。

仿古紋飾之運用意在追慕華夏上古，更為重要的是藉此構建古今相承之脈絡。於滿清王朝而言，此舉尤能彰顯其統治正統。清代帝王致力於塑造明睿博雅、體恤民情之形象，並藉工藝、詩文、典籍以昭示漢族官民。乾隆帝身為滿洲君主，深諳漢人士大夫視其為「外族」之心結，故尤以華夏文化守護者、庇佑者與振興者自居，力求彰顯其不遜於漢人士子之文化素養。

此櫃更有一層吉祥寓意：左上格雙扉各飾一「喜」字，合為「雙喜」，寄寓美意。

北京故宮有清宮舊藏一件清代紫檀御製寶座，其所飾龍紋與本品類似，見胡德生主編《明清宮廷家具大觀（上）》，北京，2006年，頁73。另可比對永壽宮一件乾隆朝紫檀御製寶座屏風頂部之夔龍紋設計，見同書下卷，頁689，圖787。至於透空架格例子，可參考北京故宮清宮舊藏一件清早期紫檀櫃格，見《故宮博物院藏文物珍品全集：明清家具（上）》，上海，2002年，編號182。



57Y

A HUANGHUALI 'WINE' TABLE

Qing Dynasty, 18th Century

The top of standard mitre, mortise and tenon construction, the single board floating panel framed within edges simulating bamboo, supported on four cylindrical legs joined by humpback stretchers with vertical struts.

96cm wide x 47cm deep x 87.5cm high.

HKD300,000 - 500,000

US\$38,000 - 64,000

清十八世紀 黃花梨羅鍋枱桌

Notable for its double-reeded apron which meticulously wraps around the exterior, this table artfully evokes the lightweight form of vernacular bamboo furniture. The use of precious hardwood to simulate such humble materials exemplifies the Ming literati's penchant for sophisticated understatement - a refined aesthetic that remained a hallmark of high style in the periods that followed.

Compare a larger table of this type, which was sold at Christie's Hong Kong, 4 June 2020, lot 447; and another, from the collection of Susan Lyall, acquired from Grace Wu Bruce, which was sold at Christie's New York, 16 January 2019, lot 30.

本品圓角流暢，意在借擬民間竹器之輕靈神韻。匠心獨運，以名貴黃花梨模擬平素之材，深契明代文士所推崇之內斂雅趣，此一美學趨向流風所及，更成為後世高雅風格之典範。參考一件體積較大之同類條案，售於香港佳士得，2020年6月4日，拍品編號447；另可比較一例，為Susan Lyall舊藏，購自嘉木堂，後售於紐約佳士得，2019年1月16日，拍品編號30。





58

**A ZITAN MOTHER-OF-PEARL AND SOAPSTONE INLAID
'FOREIGNERS AND LIONS' CIRCULAR BOX AND COVER**

17th century

The cover skilfully decorated with a Mongol warrior battling against a Buddhist lion, the brave figure striking a stance with left knee raised and arm stretched, stepping on his long spear, wearing overflowing robes with long sleeves and chest armor with sword sheathed at the waist, the warrior portrayed with distinctive muscular facial features with fierce eyes and bulbous nose framed by ringed ears, beneath a traditional fluffy headwear extending a long flowing tassel; the ferocious mythical beast with curled mane and trifurcated tail leaping forth and landing on frontal paws with its head turned left, the rims of the box and the cover adorned with silver wire-inlaid key-fret borders, fitted box.

9.6cm diam. (3).

HKD220,000 - 280,000

US\$28,000 - 36,000

十七世紀 紫檀嵌百寶胡人戲獅蓋盒

The present lot is distinctive for its delicate craftsmanship using precious materials, especially the malachite and lapis lazuli employed to highlight the scene. The warrior and the mythical beast depicted are embellished with sturdy pieces of inlaid hardstone, yet is still able to highlight the intricately depicted facial features. For example, the Buddhist lion and the sleeves of the Mongol are both worked from large pieces of mother-of-pearl and soapstone, yet the figure's face and ornaments are formed from many smaller stones which would have required minute attention to detail, equally demonstrating artisan's ability to combine different levels of artistic technique and execution.

The subject matter of Yuan dynasty Imperial Mongol hunting scenes was popular during the mid to late Ming dynasty; see a hardstone-inlaid zitan table screen, Ming dynasty, in the Palace Museum, Beijing, acc.no.gu00209229. Compare also a closely related zitan brush palette, Jiajing, attributed to Zhou Zhu, depicting an almost identical scene, which was sold at Bonhams Hong Kong, 24 November 2012, lot 308.

PROPERTY FROM A DISTINGUISHED ASIAN PRIVATE
COLLECTION

顯赫亞洲私人收藏

59

**A VERY RARE GILT AND BROWN LACQUER 'PHOENIX' BOWL
AND COVER**

Early-Mid Ming Dynasty

Intricately carved in relief around the domed cover with three phoenix amongst trailing leafy peony stems, all between a lotus medallion on the flat top and a floral diaper border at the mouth rim, all on a gilt ground, the bowl similarly decorated and with a band of overlapping lotus petals above the foot, the interior and base lacquered brown. 15.2cm diam. (2).

HKD400,000 - 600,000

US\$51,000 - 77,000

明初至中期 剔黑金彩鳳紋蓋碗



Fig.1 Formerly Parry Collection; Bonhams
London, 2 November 2021, lot 10

圖1 Parry 家族舊藏：倫敦邦瀚斯，2021年11
月2日，拍品編號10

The remarkable style of carving on the present lot is in continuation of Northern Song dynasty lacquerware. Compare a carved black lacquer rectangular tray reserved on yellow ground, illustrated by Takagi Keitaku, *Chinese Lacquerware: An Odyssey of Connoisseurship*, Tokyo, 2015, pp.4-5.

The present bowl and cover display exquisite and lavish craftsmanship, utilising the visual and three-dimensional contrast between the rich gold ground and the highly refined carving of the phoenixes amidst foliate peony scrolls in brown-black lacquer.

Such lacquerwares are exceedingly rare. See, however, a closely related black lacquer and gilt-ground bowl and cover, with similar design of phoenix and peony reserved against a gilt-ground, early 15th century, illustrated by Knappton Rasti Asian Art Ltd., *Works of Art*, London, November 2006, p.12, no.6. Compare also a gold-ground carved lacquer tiered box and cover, late 14th century, in the Metropolitan Museum of Art, New York (acc.no.2015.500.1.83a-d) from the Florence and Herbert Irving collection, where it is noted that "the use of gold underneath the figural decoration is uncommon and suggests that the box was particularly valuable".

A similarly decorated gilt and brown lacquer stem bowl carved with phoenix and *chilong*, 15th/16th century, from the Parry collection, was sold at Bonhams London, 2 November 2021, lot 10 (fig.1).





60

A RARE CARVED THREE-COLOUR CINNABAR LACQUER BOX AND COVER

Qianlong

Of circular form, the domed cover crisply carved through the red, green and yellow layers with a key-fret and petal-lappet medallion enclosing a sage and his acolyte in the countryside surrounded by fields, shrubs, pine and *wutong* trees issuing from jagged rockwork under the wispy clouds, the water, ground and sky textured with finely carved diaper patterns, the sides densely decorated with peony blossoms borne on leafy stems, the box similarly adorned with a band of peonies above a key-fret border at the foot, the interiors and base lacquered black.

21.5cm diam. (2).

HKD70,000 - 100,000

US\$8,900 - 13,000

清乾隆 剔彩田園人物圖圓蓋盒

The use of three coloured lacquer in the present box demonstrates no cost was spared in its complex production for the imperial Court ensuring a powerful and complex visual impact for the enjoyment of the Court. See a related lobed three-colour lacquer box and cover, Qianlong mark and of the period, also decorated with scenes of a single sage and attendant, in the Qing Court Collection, the Palace Museum, Taipei, illustrated in *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the Palace Museum*, Taipei, 1997, no.140. See also a closely related but larger three-colour lacquer box and cover, Qianlong, illustrated *ibid.*, no.161.

Compare a related but larger red and green lacquer box and cover, Qianlong, which was sold at Christie's New York, 23 March 2012, lot 1707.



61

61

**A GOLD-SPLASHED RED-OVERLAY CLEAR GLASS
DOUBLE-GOURD SNUFF BOTTLE**

Qing Dynasty, 19th century

Finely carved through the opaque red overlay with a continuous design of double-gourds growing on scrolling vines, further embellished with gold splashes, supported by three gourds near the base, stopper.

6.5cm high. (2).

HKD40,000 - 80,000

US\$5,100 - 10,000

清十九世紀 雪霏地套灑金紅料「子孫萬代」鼻煙壺

Provenance:

A French private collection

來源：

法國私人收藏

The bottle gourd (hulu 葫蘆) is a popular motif in Chinese art. As it contains hundreds of seeds, it has become synonymous with fertility and is believed to bring hundreds of sons (hulu bai zi 葫蘆百子). The bottle gourds network of vines and tendrils (Mandai 蔓帶) symbolises persistence and continuance and can be used as a pun for ten thousand generations (wandai 萬代).

Compare a red-overlay white glass snuff bottle in similar size (6.3cm high) and form, 1750-1850, in the Ruth and Carl Barron collection, which was sold at Christie's New York, 16 September 2015, lot 289. Another example but modelled in a much slender double-gourd form, from the Mary and George Bloch collection, was sold at Sotheby's Hong Kong, 23 November 2014, lot 95.



62

62

**AN WHITE JADE INSCRIBED 'DRAGON AND
PHOENIX' PLAQUE**

Qing Dynasty

Defly carved on both sides with confronting dragon and phoenix surrounding central panels each inscribed with two characters, *longfeng* and *cheng xiang*, further carved with square panels each inscribed with a character *qian* and *long* between their necks, the facial features, wings and feathers rendered with fine lines, the translucent stone of an even white tone.

6cm long.

HKD120,000 - 180,000

US\$15,000 - 23,000

清 白玉雕「龍鳳呈祥」珮

Compare a white jade 'phoenix and double-gourd' plaque, Qing dynasty, from Tang's Hall of Precious: The Durwin Tang Collection of Chinese Jades, which was sold at Bonhams Hong Kong, 27 November 2018, lot 184.

白玉質，溫潤細膩，色澤勻淨。珮雙面飾仿古龍鳳紋，一面題「龍鳳」，一面題「呈祥」，有琴瑟和鳴、吉祥如意之願。每面另有方框，一面題「乾」，一面題「隆」。

比較一件清代白玉雕夔鳳平安佩，為鄧德雍舊藏，後售於香港邦瀚斯，2018年11月27日，拍品編號184。

63

A FINE BAMBOO-VENEER 'ABSTINENCE' PLAQUE

Qianlong

Of rectangular form, one side inscribed with the two characters *zhai jie* in regular script, enclosed within an archaistic frame featuring a pair of confronting stylised dragons, the reverse inscribed in Manchu script with the same phrase, fitted box. *The plaque, 6.5cm long. (2).*

HKD60,000 - 80,000

US\$7,700 - 10,000

清乾隆 竹黃齋戒牌

Provenance:

Sotheby's Hong Kong, 2 November 1998, lot 509

來源：

香港蘇富比，1998年11月2日，拍品編號509

'Abstinence' plaques were worn at the chest by Qing dynasty officials during the period leading up to imperial rituals and ceremonies at the palace. See a related example with simpler design, Qianlong, which was sold at Sotheby's Hong Kong, 4 October 2011, lot 1970.

清代沿襲明制，祭祀前齋戒，期間陪祀大臣會於胸前佩戴齋戒牌，以警惕身心。參考一件乾隆時期竹黃齋戒牌，然紋飾較為簡約，售於香港蘇富比，2011年10月4日，拍品編號1970。



63

64

A BRONZE TRIPOD INCENSE BURNER, DING

18th century

Heavily cast, the compressed globular body with an everted rim and set with a pair of upright loop handles, the body incised with various stylised knots between seven bosses, the base cast with a four-character mark, *bishu shanzhuang*, within a square cartouche, fitted box. *9cm high. (2).*

HKD40,000 - 60,000

US\$5,100 - 7,700

清十八世紀 銅香爐

「避暑山莊」篆書款

Provenance:

Sotheby's Hong Kong, 30 May 2018, lot 463

來源：

香港蘇富比，2018年5月30日，拍品編號463

Bishu Shanzhuang (Imperial Summer Resort), also known as the 'Chengde Palace' or 'Rehe Palace', is situated in Rehe (currently known as Chengde) in Hebei Province. It served as a retreat for emperors seeking relief from the summer heat of Beijing.

避暑山莊，亦稱「承德離宮」或「熱河行宮」，坐落於河北熱河（今承德），乃清代帝王避京師暑熱之行宮勝地。



64



65

A BAMBOO ROOT CARVING OF DONGFANG SHUO WITH PEACHES

17th/18th century

Expertly carved as the Daoist Immortal Dongfang Shuo seated upon rockwork, clad in loosely draped robes revealing his bare feet in straw sandals, with a double-gourd and *lingzhi* fungus suspended at his back, both hands holding a leafy sprig of peach, detailed with a jovial expression, with finely incised beard and hair.

14.5cm high.

HKD60,000 - 80,000

US\$7,700 - 10,000

十七/十八世紀 竹根雕東方朔像

Dongfang Shuo, a legendary scholar and wit, served at the court of Emperor Wu of the Han dynasty. Distinguished by his keen intellect and playful irreverence, he came to personify ingenuity and quick thinking. He is also closely associated with the 'Peaches of Immortality', as folklore recounts that he stole these mythical peaches from the garden of the Queen Mother of the West, thereby attaining a semi-divine status in Chinese culture. His stories, rich in humour and cunning, have secured his place as a much-loved figure in Chinese literature and art, where he symbolises both intellect and the enduring quest for immortality.

Compare with a related bamboo carving of Dongfang Shuo with peaches, seated on rockwork, Qing dynasty, illustrated in *Literati Spirit: Art of Chinese Bamboo Carving*, Shanghai, 2012, pp.114-115, no.51. See also a related bamboo carving of Dongfang Shuo with peaches, Qing dynasty, in the Qing Court Collection, Palace Museum, Beijing (acc.no.Gu00120185). A figure of the same size, early Qing dynasty, in the Qing Court Collection, the Palace Museum, Beijing, is illustrated in *Bamboo, Wood, Ivory and Rhinoceros Horn Carvings: The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2002, pl.42.

See a similar bamboo carving of Dongfang Shuo with peaches, 17th/18th century, which was sold at Bonhams London, 14 May 2025, lot 80.

A RARE CARVED BAMBOO 'SAGES' BRUSHPOT, BITONG

Qing Dynasty, 18th century

Of cylindrical form, meticulously carved in high and low relief rendering a continuous scene depicting literati and attendants gathering at a mountain retreat, pursuing various leisurely activities, including painting, tea drinking, playing the *qin* and appreciating the nature, further detailed with a sage riding an ox lead by his attendant, all set within a rocky mountain valley beside a river and forested with gnarled pine and *wutong* tree under wispy clouds, the wood of chestnut tone textured with darker brown veining, incised 'Laozi chuguan, song yin', with a seal reading, 'hou', hardwood mounts and the base carved with three tab feet.

17.5cm high.

HKD200,000 - 400,000**US\$26,000 - 51,000**

清十八世紀 竹雕高士雅集圖筆筒

The present lot is remarkable for the craftsman's exceptional skill in creating varying levels of relief to demonstrate the natural contours of the mountainous landscape, and also bring the figures to life.

Apart from the gathering of literati, the present lot also depicted with a scene of a sage seated astride an ox with an attendant, which refers to the story of *Laozi chuguan* (Laozi riding through the Pass on an ox). The ancient Chinese philosopher Laozi was the founder of Daoism. He initially served at the royal court of Zhou but became disillusioned by the moral decline and societal decay. As a result, he chose to live as a hermit. When passing through the Hangu Pass, he met Yinxi, the Guardian of the Pass, who recognised the sage and invited him to record his wisdom, resulting in the creation of *Daode Jing* ('Scripture of the Tao and its Virtue'). Compare with an early Qing dynasty carved bamboo brushpot, signed Yunjiao Shanren, carved with a related landscape scene of scholars gathering, illustrated in *zhu yuan jiang xin: ming qing jiading zhuke jingpin*, Shanghai, 2018, pp.198-199.

A related bamboo brushpot, 18th century, was sold at Bonhams Hong Kong, 29 May 2022, lot 40.



inscription

PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

重要亞洲藏珍
(lots 37, 67-68)

68

A 'LINGBI' 'CLOUD' SCHOLAR'S ROCK

Qing Dynasty

The irregular stone with naturally formed ridges, accentuated by pitted surfaces, the resonant stone of blackish-grey tone, stand.

12cm high. (2).

HKD80,000 - 120,000

US\$10,000 - 15,000

清 「雲起」靈壁石供

靈壁石形若臥雲，上豐下瘦，宛若橫雲繞山、煙靄縈迴，層次錯落，別具風致。

明清文人喜將山石擺件置於案頭，閑暇觀賞，意趣橫生，遂成士大夫所鍾愛之雅物，常於靜觀自得中，體悟山水之靈韻。



A SMALL CALCIFIED JADE TURTLE

Neolithic Period, Liangzhu Culture

Carved of compressed form with flattened base, the rounded body framed by a head and four radiating feet, the base of the neck pierced with an aperture, the stone with beige inclusions and areas of calcification, fitted box.

4.3cm long. (2).

HKD60,000 - 80,000

US\$7,700 - 10,000

新石器時代 良渚文化 玉龜

Compare a similar jade turtle excavated from Fanshan, Hangzhou, now preserved at the Liangzhu Museum, illustrated in *Liangzhu wenhua yuqi* (Jades of the Liangzhu Culture), Hong Kong, 1989, pp.148, pl.200.

參考一件相似之玉龜，出土於杭州反山，現藏於良渚博物院，著錄於《良渚文化玉器》，香港，1989年，頁148，圖版200。





70

A CALCIFIED JADE CONG

Neolithic Period, Liangzhu Culture

Of cylindrical section, the sides carved with a stylised mask formed by two horizontal striated bands above the incised round eyes and a short bar, the stone of beige tone suffused with russet inclusions.

8.5cm diam.

HKD250,000 - 300,000

US\$32,000 - 38,000

新石器時代 良渚文化 神人紋玉琮

Compare a similar *cong* published in *Liangzhu wenhua yuqi* (Jades of the Liangzhu Culture), Hong Kong, 1989, pp.30, pl.39; a *cong* with two registers in the British Museum, London, illustrated in Jessica Rawson, *Chinese Jade. From the Neolithic To The Qing*, 1995, pp.124, no.3:1; and a single tier example from the Yangdetang collection, which was sold at Christie's Hong Kong, 29 Nov 2017, lot 2709.

本品造型規整，其制式及面紋雕刻均對應了典型的良渚文化玉琮。參考一件相似的玉琮，著錄於《良渚文化玉器》，香港，1989年，頁30，圖版39；另可比較大英博物館館藏一件兩節式玉琮，見羅森著，《Chinese Jade: From the Neolithic to the Qing》，倫敦，1995年，頁124，編號3:1；以及養德堂舊藏一件單節式玉琮，售於香港佳士得，2017年11月29日，拍品編號2709。



71

71

TWO JADE TIGER-FORM PENDANTS

Western Zhou Dynasty

Each of flattened form, carved as a crouching tiger in profile with a slightly undulating back terminating in a curled tail, characterised by squarish eyes, round snout and protruding ears, with two holes drilled at the coiled tail and open jaws.

The larger, 5.7cm long. (2).

HKD100,000 - 150,000

US\$13,000 - 19,000

西周 玉虎形珮 一組兩件

Compare a similar example, Western Zhou dynasty, from the Lantien Shanfang collection, which was sold at Christie's Hong Kong, 30 November 2020, lot 2768. Another jade carving of tiger with similar design, was sold at Sotheby's Hong Kong, 28 November 2019, lot 708. See also a jade tiger plaque, Shang dynasty, from the Songzhutang collection, which was sold at Bonhams Hong Kong, 30 May 2017, lot 20.

比較藍田山房舊藏一件西周玉虎形珮，售於香港佳士得，2020年11月30日，拍品編號2768。另有一類例售於香港蘇富比，2019年11月28日，拍品編號708。



72

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A JADE 'DRAGON' HUANG

Warring States Period

The flat pendant carved on both sides with an abstract dragon's head on either end, their bodies intertwined and decorated with 'C'-scrolls and comma spirals, pierced with three suspension holes.

11cm long. (2).

HKD60,000 - 80,000

US\$7,700 - 10,000

戰國 雙龍首玉璜

Provenance:

Chang Wei-Hwa & Co., Taipei
Collection of Lantien Shanfang, Taipei

來源：

台北雲中居
台北藍田山房收藏

Compare a similar pendant from the collections of Lantien Shanfang and Chang Wei-Hwa, which was sold at Christie's Hong Kong, 3 December 2021, lot 2733.

參考一件相似的玉璜，先後由藍田山房及張偉華先生收藏，後售於香港佳士得，2021年12月3日，拍品編號2733。



73

A JADE 'CHILONG' SCABBARD SLIDE

Han Dynasty

Carved in relief with a sinuous chilong portrayed with bulging eyes and a long bifurcated tail, clambering towards the cub crouching at one end, the underside with a rectangular section, the stone of yellowish beige tone with honey-brown inclusions.

11.7cm long.

HKD80,000 - 120,000

US\$10,000 - 15,000

漢 螭龍紋玉劍璏

Provenance:

Ku Ngar Antiques, Hong Kong

來源：

香港古雅閣

Compare similar slides in the British Museum, London, illustrated in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pp.299-302, nos.21:11-21:16; and a smaller example of similar colour, carved with a dragon and clouds, from the collection of Sir Joseph Hotung, which was sold at Sotheby's Hong Kong, 9 October 2022, lot 144.

可比較大英博物館館藏之數件同類玉劍璏，見羅森著《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁299-302，編號21:11至21:16；另可參考何鴻卿爵士舊藏一件玉質顏色相近、體積較小並雕刻雲龍紋之玉劍璏，售於香港蘇富比，2022年10月9日，拍品編號144。



PROPERTY FROM AN ASIAN FAMILY COLLECTION

亞洲家族典藏

74

A SMALL CHESTNUT-BROWN JADE FIGURE OF A RECUMBENT ANIMAL

Northern and Southern Dynasties

Deftly modelled in the round as a recumbent deer-like animal with a raised head, accentuated with almond-shaped eyes, rounded ears and a tapered snout, its legs neatly folded and tucked underneath, the tail stylistically carved, terminating in a small curl, perforated vertically through its spine for suspension, the stone of an attractive honey-brown tone with natural inclusions, box.

5cm long. (2).

HKD60,000 - 80,000

US\$7,700 - 10,000

南北朝 玉圓雕小臥獸

Provenance:

Acquired in San Francisco, 1970s, and thence by descent

來源：

1970年代三藩市購藏，此後家族傳承



Fig.1 Image courtesy of Tianjin Museum

圖1 天津博物館藏

Interest in miraculous creatures as omens and portents – and as conduits to the spiritual world – dates back to the Han dynasty, persisting well into the Northern and Southern dynasties (Jessica Rawson, *Chinese Jade: From the Neolithic to the Qing*, London, 1995, pp.351-354). This enduring fascination coincided with a flourishing of sculptural depictions of animals, both realistic and mythical, from miniature to monumental scale, rendered in durable materials such as stone and jade – as exemplified by the present lot.

The present animal is rendered in a form that is at once simple and full of life – its head slightly raised, legs gently tucked beneath its body, and tail curled upward – making it a highly unusual example of its type. A closely related piece from the same period can be found in the collection of the Tianjin Museum: of comparable proportion, it is carved in pale celadon jade and enlivened with fine incisions evoking feathers and wings (**fig. 1**).

約自漢時伊始，人們迷信瑞獸乃吉兆禎符，精通靈而神聖，此風延至魏晉南北朝，經久不衰（羅森，《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁351-354）。隨此信仰，大興動物圓雕，寫實或虛構，大者恢宏，小者袖珍，多採恆久不朽之材，既有石雕，也有如本品之玉作。

此瑞獸狀如小鹿，造型簡潔且生動，頭首微揚，腿足悠然蜷縮身下，尾巴曲捲有勁，極為罕見。天津博物館藏青白玉圓雕玉獸，斷代與此同，尺寸相近，然身上加飾陰刻羽翅，更顯神聖（圖1）。

A JADE SEATED FIGURE OF A MYTHICAL BEAST

Song - Ming Dynasty

Carved in the round as a seated mythical beast standing four-square, portrayed with small pointed ears, round eyes and angular snout, its back detailed with curled mane and bushy tail, the stone of pale green tone with russet veins.

3.7cm high.

HKD80,000 - 120,000

US\$10,000 - 15,000

宋至明 玉雕坐獸

The artisan employed a minimalistic approach to depict the animal, capturing features such as bulging eyes, a broad mouth, a curly mane, and a striped body with only a few strokes. The resulting figure is both charming and animated; although not realistic, it achieves a convincingly naturalistic effect.

Compare the stylistic approach and craftsmanship of two jade reclining animals in the Hangzhou History Museum, illustrated in Gu Fang ed., *Chinese Jades in Traditional Collections*, vol.3, Beijing, 2010, nos. 19 and 33, as well as two other examples housed in the Anhui Provincial Administration of Cultural Heritage, nos. 21 and 30.

匠人以極簡筆法勾勒坐獸形神，寥寥數刀而圓眼、闊口、卷鬃、斑紋畢現，造型憨稚，雖非寫實，然自然靈動之趣橫生。

比較杭州歷史博物館藏兩件玉雕臥獸之風格技法，著錄於古方編，《中國傳世玉器全集》，卷3，北京，2010年，編號19及33；另安徽省文物局藏兩例，見同書，編號21及30，可資參照。





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77

76

A SMALL WHITE JADE FIGURE OF A FOREIGNER

Song Dynasty

Finely carved as a foreigner wearing an embellished triangular hat and a long cloak flowing down his back tied, holding a box tied with ribbons, the face detailed with big eyes, flat nose and incised beard, the stone of an even white tone with the mottled inclusion cleverly used to depict the cloak, wood box.

6cm high. (2).

HKD100,000 - 150,000

US\$13,000 - 19,000

宋 白玉雕胡人獻寶

Provenance:

Christie's Hong Kong, 7 December 2021, lot 3297

來源：

香港佳士得，2021年12月7日，拍品編號3297

The subject of a foreigner on jade carvings is rare but can be seen as early as the Tang dynasty, see one in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade*, vol.2, Hong Kong, 1995, pl. 29. Another example, from the collection of Stephen Junkunc, III, was sold at Sotheby's New York, 22 September 2020, lot 207.

Compare a related jade carving of a foreigner with comparable facial features, Song to Yuan dynasty, which was sold at Christie's Hong Kong, 30 May 2022, lot 2915. See also a related but smaller jade figure of a foreigner, Song dynasty, which was sold at Bonhams Hong Kong, 4 July 2024, lot 66.

77

A JADE CARVING OF AN APSARA

Ming Dynasty or earlier

The thin plaque reticulated as a flying apsara, wearing long robes and scarf, all above wispy cloud scrolls, the stone with russet inclusion particularly to the reverse.

5.5cm long.

HKD60,000 - 80,000

US\$7,700 - 10,000

明或更早 玉雕飛天

See a related jade carving of an apsara, Tang-Song dynasty, from the Muwen Tang collection, which was sold at Sotheby's Hong Kong, 30 November 2016, lot 37.

參考一件唐宋時期玉雕飛天，為沐文堂舊藏，售於香港蘇富比，2016年11月30日，拍品編號37。



(two views)

78

A FINE BLACK AND WHITE JADE 'MONKEYS, LINGZHI AND WASP' GROUP

Qing Dynasty, 18th century

Intricately carved and pierced, one side of lustrous white tone with a monkey mounted on top of another, with a wasp resting on its shoulder, the reverse of blackish-grey tone carved with a young monkey clambering up the *lingzhi* fungus, each monkey finely detailed with a protruding spine, fitted box.

4.6cm long. (2).

HKD150,000 - 200,000

US\$19,000 - 26,000

清十八世紀 墨白玉巧雕靈猴

The homophone for monkey, *hou* (猴), one of the twelve zodiac animals, is 'nobleman' or 'high official' as well as 'descendants'. The monkey therefore represents the wish for success of one's descendants - this is emphasised in the present carving in the two adult monkeys carved in white tone contrasted with the single younger one carved in black-grey tone. Additionally, the wasp, *feng*, is a pun for 'confer', and the *lingzhi* fungus symbolises the wish for long life. Combined, the phrase '*feng hou*', the *lingzhi* fungus and the combination of the adult and young monkeys, represent the auspicious wishes for the descendants to be conferred with a high rank and longevity.

The present carving is demonstrates a particularly superb use by the master carver of the contrasting colours of the natural jade stone to convey a powerful visual impact. See a related black and white jade 'horse, monkey and wasp' group, Qianlong, which was sold at Christie's Hong Kong, 26 November 2014, lot 3464.

猴諧音「侯」（爵位）與「後」（後嗣），故猿猴形象寄寓子孫昌隆、加官進爵之願。此玉巧以白玉琢雙猴、墨玉琢幼猴，三代同堂之喻尤為顯豁。又蜂諧音「封」，靈芝象徵長壽，三者合而為「封侯」，兼以長幼猴組合，共成子孫受封高爵且福壽綿長之祥瑞祝願。

此作尤見匠人善用玉料黑白雙色之天工，營造強烈視覺效果。類似巧雕之例，參考一件乾隆時期墨白玉馬上封侯擺件，售於香港佳士得，2014年11月26日，編號3464。

AN ARCHAISTIC WHITE JADE RECTANGULAR BOX AND COVER

Qing Dynasty, 18th century

The cover skilfully carved in shallow relief with *ruyi* head at each corner and interlinked by double rope-twist band enclosing four identical archaistic scroll patterns and a central boss, the box unadorned and supported on a low foot, the polished stone of an even white hue, box. 6.2cm long. (3).

HKD30,000 - 50,000

US\$3,800 - 6,400

清十八世紀 白玉雕仿古紋蓋盒

Provenance:

Hinton Daniel Stewart (1835-1926), Strathgarry, Perthshire, Scotland, and thence by descent

Victor Rienaeker (1887-1957), UK

Maria Kiang, Hong Kong

來源：

Hinton Daniel Stewart (1835-1926) · Strathgarry, 佩斯郡, 蘇格蘭, 後由家族傳承

Victor Rienaeker (1887-1957) 收藏 · 英國

Maria Kiang, 香港

Exquisitely crafted, boxes of this charming form were made to hold incense, and were traditionally displayed as part of a matched set alongside an incense burner and a small tool vase – an arrangement that speaks to the importance of incense culture in the Qing dynasty. Compare a spinach jade incense set of three in the collection of the Palace Museum, Beijing, in which a box of closely related form appears; see *Zhongguo meishu fenlei quanji: Zhongguo yuqi quanji* (Complete Collection of Classified Chinese Fine Arts: The Complete Works of Chinese Jades), vol.6: Qing, Beijing, 1994, p.57, no.90.

Compare a related white jade square box and cover, Qianlong, which was sold at Bonhams Hong Kong, 28 May 2019, lot 153. See also a related pale celadon jade rectangular box and cover, Qianlong, which was sold at Christie's London, 13 May 2014, lot 227.

此盒造型玲瓏可愛, 工藝精巧, 為儲香而製, 傳統上與香爐、箸瓶合為成套爐瓶盒三事, 陳於案頭, 足見清代香道文化之興盛。比較北京故宮藏碧玉爐瓶盒三式, 其香盒形制與本品相類, 見《中國美術分類全集: 中國玉器全集》, 卷6: 清, 北京, 1994年, 頁57, 編號90。

比較一件清乾隆白玉雕仿古紋方盒, 售於香港邦瀚斯, 2019年5月28日, 拍品編號153。另一件乾隆例, 售於倫敦佳士得, 2014年5月13日, 編號227。





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A WHITE JADE CARVING OF AN APSARA

17th/18th century

Carved in openwork with an angelic figure in flight above scrolling cloud, wearing long flowing robes and celestial scarf, holding a ribbon in one hand and carrying a pearl on the other, the stone of an even white tone.

7cm long.

HKD50,000 - 80,000

US\$6,400 - 10,000

十七/十八世紀 白玉雕飛天

Apsara representations in jade became popular during the Tang dynasty; see three examples of white jade apsaras from the Palace Museum, Beijing, illustrated by Yang Boda, ed., *Zhongguo Yuqi Quanji*, Shijia Zhuang, 2005, pp.421-422, nos.1-3.

This style continued during the Song and Ming dynasties; see a white jade immortal seated on a phoenix, Song dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade*, vol.5, Beijing, 2011, p.112, pl.118; compare also with another similar white jade apsara, Ming dynasty, excavated in 1962 from a tomb of one of the Qianlong emperor's sons, in the Capital Museum, Beijing, illustrated by Yu Ping, ed., *Gems of Beijing Cultural Relics Series: Jades*, Beijing, 2002, pl.152.

玉雕飛天盛行於唐代，參考北京故宮博物院所藏三例，見楊伯達主編，《中國玉器全集》，石家莊，2005年，頁421至422，編號1至3。宋明亦見此類題材，參考北京故宮藏一件宋代白玉跨鳳仙人，載於《故宮博物院藏品大系：玉器篇》，卷5，北京，2011年，頁112，編號118；另可比較一件1962年於乾隆某貝子墓出土之明代白玉飛天，現藏首都博物館，見于平編，《北京文物精粹大系：玉器卷》，北京，2002年，編號152。

TWO JADE RECTANGULAR BEADS, GANGMAO

Han Dynasty or later

Each of rectangular form with round edges, incised with inscription on four sides, pierced vertically, the stone of brownish-yellow tone with light russet inclusions, fitted box.

2.4cm high. (3).

HKD70,000 - 90,000

US\$8,900 - 11,000

漢或以後 玉剛卯

Incised rectangular jade beads such as the present lot are known as 'gangmao', and is popular during the Han dynasty. It is supposed to be worn on the body as amulets that keep evil spirits and misfortune away from the owner.

Compare an example of similar size (2.1cm high), which was sold at Bonhams Hong Kong, 27 November 2024, lot 495.

玉剛卯是古人佩戴於身上作避邪的飾物，流行於漢代。器外壁各面均陰刻辟邪詞句，所刻文字起首常為「正月剛卯」，故以「剛卯」為名。

比較一件尺寸相近（高2.1厘米）之漢代例子，售於香港邦瀚斯，2024年11月27日，拍品編號495。



82

A YELLOW JADE INSCRIBED RING

Qing Dynasty, 18th century

One side carved in shallow relief with classic scrolls, the reverse incised with a twenty-four-character inscription, fitted box.

7.8cm diam. (2).

HKD40,000 - 60,000

US\$5,100 - 7,700

清十八世紀 黃玉詩文環

The ring bears an inscription commonly found on archaic bronze mirrors: *nei qing zhi yi zhao ming, guanghui xiang fu ri yue, xin hu yang er yuan zhong, ran yongsai er bu xie*. The first line praises the bronze mirror for its clearness and brightness, which is comparable to the sun and moon; the last two lines metaphorically represent the honest, sincere, and humble character of the person looking in the mirror.

With angular edges, the present ring is believed to be a stationary item intended for the scholar's studio rather than a bangle. It could have functioned as a seal positioner to ensure an impression is accurately aligned.

此環一面陰刻卷草紋，另一面隸書高古銅鏡銘文：「內清質以昭明，光輝象伏日月，心忽揚而願忠，然壅塞而不泄」。環沿呈方角，應不為佩飾所用，宜作文房用器，或乃印矩，有助鈐印時避免圖章鈐蓋歪斜。



82

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A BAIFURONG SOAPSTONE SEAL

The top finely carved in relief with a stylised beast-mask featuring archaistic scrolls, above a narrow band of incised string motifs and wide band of archaistic motifs reserved on a slightly recessed, braid-pattern ground, the seal face left uncut, fitted box.

7.2cm high x 2.5cm square. (2).

HKD180,000 - 240,000

US\$23,000 - 31,000

藕尖白芙蓉石印材

Compare a related baifurong seal carved with archaistic dragons on the top, dated as mid to late 17th century, which was sold at Christie's Hong Kong, 31 May 2017, lot 3046.

比較一件明末/清初白芙蓉石雕夔龍紋方印，售於香港佳士得，2017年5月31日，拍品編號3046。



83

Chronology

NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC
Central Yangshao	c. 5000-3000 BC
Gansu Yangshao	c. 3000-1500 BC
Hemadu	c. 5000-3000 BC
Daxi	c. 5000-3000 BC
Majiabang	c. 5000-3500 BC
Dawenkou	c. 4300-2400 BC
Songze	c. 4000-2500 BC
Hongshan	c. 3800-2700 BC
Liangzhu	c. 3300-2250 BC
Longshan	c. 3000-1700 BC
Qijia	c. 2250-1900 BC

EARLY DYNASTIES

Shang	c. 1500-1050 BC
Western Zhou	1050-771 BC
Eastern Zhou	
Spring & Autumn	770-475 BC
Warring States	475-221 BC

IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581

Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-



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A VERY RARE ALBUM OF TRIBUTARY PEOPLES, ZHIGONG TU

Qianlong
£80,000 - 120,000 *

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our **List of Definitions and Glossary** is incorporated into this *Notice to Bidders*. It is at **Appendix 3** at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as auctioneer of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams’* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them.

The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller’s* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our **Buyer’s Agreement** save for those varied by announcement given out orally before and/or during the *Sale*, which you will find at **Appendix 2** at the back of the *Catalogue*. This will govern *Bonhams’* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. No reference is made in the *Catalogue* to any defect, damage or restoration of the *Lot*. Please see paragraph 15. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer price*). It is your responsibility to examine any *Lot* in which you are interested.

It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition.

Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only.

If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams’* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an estimate of value. It does not take into account any Tax or *Buyer’s Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should

not be relied on as an indication of the actual selling price or value of a *Lot*.

Estimates are in the currency of the *Sale*.

Condition reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot* which is available for your own inspection or for inspection by an expert instructed by you. However, any written description of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller’s responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, guarantee or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller’s* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any descriptions or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams’* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*.

No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams’* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE LOT IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY LOT OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so.

We do reserve the right to our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for sale in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*.

We have complete discretion to refuse any *bid*, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this.

Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*.

If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*.

The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the striking of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*.

An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter.

We hereby give you notice that we may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*.

At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided

to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.

We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams’* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer’s*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your *Absentee Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer’s* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a *Sale*, you must be 18 or over and you must register to bid via the *Bonhams* App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (iii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/\$10,000/HKD50,000/AUS\$10,000 depending on the jurisdiction and currency of the *Sale*, and if you

have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you. We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or vice versa.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in **Appendix 1** at the back of the *Catalogue* save for those varied by announcement given out orally before and/or during the *Sale*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any Tax.

At the same time, a separate contract is also entered into between us as auctioneers and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in **Appendix 2** at the end of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*.

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

28% of the *Hammer Price* on the first HK\$400,000; plus
27% of the *Hammer Price* from HK\$400,001
and up to HK\$7,500,000; plus
21% of the *Hammer Price* from HK\$7,500,001
and up to HK\$50,000,000; plus
14.5% of the *Hammer Price* above HK\$50,000,000

A 3rd party bidding platform fee of 4% of the *Hammer Price* for *Buyers* using the following bidding platforms will be added to the

invoices of successful *Buyers* - Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

8. TAX

The *Hammer Price* and the *Buyer's Premium* payable by the *Buyer* is exclusive of any goods or service tax or other Tax (whether imposed by Hong Kong or otherwise). If any such Tax was to be paid under Hong Kong laws or any other laws, the *Buyer* shall be solely responsible to pay such Tax and at the rate and time as required by the relevant law, or if such Tax is to be paid by us, we may add such Tax to the *Purchase Price* payable by the *Buyer*.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus Tax and any other charges and Expenses to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to be made to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the seventh working day after the *Sale*. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams (Hong Kong) Limited). Bonhams reserves the right to vary the terms of payment at any time. Unless agreed by us advance payments made by anyone other than the registered buyer will not be accepted.

Bonhams' preferred payment method is by bank transfer

Bank transfer: you may electronically transfer funds to our *Client Account*. If you do so, please quote your customer number and invoice number as the reference. Our *Client Account* details are as follows:

Bank :	HSBC
Address :	Head Office 1 Queen's Road Central, Hong Kong
Account Name:	Bonhams (Hong Kong) Limited. - Client A/C
Bank code:	004
Account Number:	808 870 174001
SWIFT Code:	HSBCHKHHKHK

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to Hong Kong dollars must not be less than the Hong Kong dollars amount payable, as set out on the invoice.

Hong Kong dollar personal cheque drawn on a Hong Kong branch of a bank : all cheques must be cleared before you can collect your purchases;

Bankers draft cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, and that the funds have originated from your own account, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed HK\$80,000. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins or notes;

Credit cards: American Express, Visa, Mastercard and China Union Pay Credit card. There is a HK\$250,000 limit on payment value if payment is made in person.

Cards Accepted

For over-the-phone payments, we accept the following cards:

- Visa
- Mastercard
- American Express
- China Union Pay Credit Card

For online payments and pay-by-link payments, we accept all of the above.

Payment by telephone may also be accepted up to HK\$250,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

China UnionPay (CUP) debit cards: There is no limit on payment value if payment is made in person.

It maybe advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Buyer's Agreement* as set out in Appendix 2 of the *Catalogue*.

11. SHIPPING

Please refer enquiries on this to our customer services department dealing with the *Sale*.

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all Hong Kong export and overseas import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s).

The need for export and import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions.

The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*.

From 28 June 2025, the import into the EU of non-EU origin property of a certain age (and in some categories above a certain value) into the EU is subject to additional requirements. Under the relevant EU Regulation, it is the Buyer's sole responsibility to assess whether any *Lot* meets the criteria for import into the EU. The refusal of any required Importer Licence or Importer Statement, or any delay in obtaining such Licence or Statement shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

13. CITES REGULATIONS

Buyers are advised to check the regulations applicable to Hong Kong exportation and overseas importation when exporting any goods from Hong Kong to the place of importation. *Buyers* should also be aware that the export from Hong Kong of any items made of or incorporating ivory, whalebone, tortoiseshell, rhinoceros horn, coral and other restricted materials is prohibited unless a CITES export licence is obtained from the Agriculture, Fisheries and Conservation Department of Hong Kong. A period of 8 weeks may be required for the purposes of obtaining such export licence.

Please note that *Lots* marked in the catalogue with a Y next to the lot number contain one or more of the aforesaid restricted materials. However, the omission of such letter Y does not automatically mean that the *Lot* is not subject to CITES regulations. *Buyers* are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements and costs prior to bidding.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise.

Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraph 9 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. DAMAGE AND RESTORATION

Bidders should note that there is no reference to any defect, damage or restoration in this *Catalogue*. A detailed *Condition Report* can be provided by Bonhams up to 24 hours before the *Sale*. When providing *Condition Reports*, we do not guarantee that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*.

16. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

17. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

18. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly

emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

19. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certain as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

20. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

21. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm
It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

- CB – Chateau bottled
- DB – Domaine bottled
- EstB – Estate bottled
- BB – Bordeaux bottled
- BE – Belgian bottled
- FB – French bottled
- GB – German bottled
- OB – Oporto bottled
- UK – United Kingdom bottled
- owc – original wooden case
- iwc – individual wooden case
- oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale, see clause 13.
- The Seller has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- ⊕ This lot contains elephant ivory and is therefore subject to CITES regulations. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. *Bonhams* is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

22. LANGUAGE

The *Notice to Bidders* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

DATA PROTECTION – USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if any). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party, but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes. We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong, and you agree to this transfer. You have the right to request us not to use your information for these purposes by contacting Bonhams (Hong Kong) Limited (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) at Montpellier Galleries, Montpellier Street, London, SW7 1HH, United Kingdom or by e-mail at client.services@bonhams.com.

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.
UNDER THIS CONTRACT, THE SELLER'S LIABILITY IN RESPECT OF THE QUALITY OF THE LOT, ITS FITNESS FOR ANY PURPOSE AND ITS CONFORMITY WITH ANY DESCRIPTION IS LIMITED. YOU ARE STRONGLY ADVISED TO EXAMINE THE LOT FOR YOURSELF AND/OR OBTAIN AN INDEPENDENT EXAMINATION OF IT BEFORE YOU BUY IT.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions in it, they are printed in *italics*.
- 1.3 *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such *contract* being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The *contract* is made on the striking of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.
- 2 SELLER'S UNDERTAKINGS**
- 2.1 The *Seller* undertakes to you that:
 - 2.1.1 The *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
 - 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*; except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot*
 - 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and Taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
 - 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.
- 3 DESCRIPTIONS OF THE LOT**
- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams'* Website, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.
- 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY**
- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 5 RISK, PROPERTY AND TITLE**
- 5.1 *Risk* in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.
- 6 PAYMENT**
- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with

the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.

7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.

7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.

7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

7.5 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale* the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):

8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

8.1.2 to re-sell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the *Lot*;

8.1.4 to remove and store the *Lot* at your expense;

8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract; to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of Standard Chartered Bank (Hong Kong) Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;

8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such sale in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and

8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.

8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.

8.3 On any re-sale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the Auctioneer's hammer in respect of the *Lot*.

9.2 Subject to paragraphs 9.3 to 9.5 below, except for breach

of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the *Sale of Goods Ordinance* (Chapter 26 of the Laws of Hong Kong) or otherwise.

9.3 The *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong), or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

9.4 The *Seller* will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.5 In any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.

9.6 Nothing set out in paragraphs 9.1 to 9.5 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale*.

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of

Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assignees of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to avail itself of the same relevant right at law.

11 GOVERNING LAW AND DISPUTE RESOLUTION LAW

11.1 All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. *Bonhams* has a disputes procedure in place

11.2 Language

The *Contract for Sale* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the sale of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The **Definitions and Glossary** contained in **Appendix 3** to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed at the beginning of the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the Auctioneer's hammer in respect of the *Lot*, when it is knocked down to you and at that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;

1.5.3 we will provide a guarantee in the terms set out in paragraph 9.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams'* Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:

3.1.1 The *Purchase Price* for the *Lot*;

3.1.2 A *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and

3.1.3 If the *Lot* is marked ["*"], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to the Tax at the appropriate rate and such Tax will be payable by you on all such sums.

- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and Tax and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.
- 4 COLLECTION OF THE LOT**
- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a stamped, paid invoice, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of HK\$50 plus Tax per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.
- 5 STORING THE LOT**
- We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the *Notice to Bidders*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.
- 6 RESPONSIBILITY FOR THE LOT**
- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.
- 7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS**
- 7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):
- 7.1.1 to terminate this agreement immediately for your breach of contract;
- 7.1.2 to retain possession of the *Lot*;
- 7.1.3 to remove, and/or store the *Lot* at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;
- 7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of Standard Chartered Bank (Hong Kong) Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;
- 7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months written notice of our intention to do so;
- 7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for sale) until all sums due to us have been paid in full;
- 7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time there after in payment or part payment of any sums due to us by you under this agreement;
- 7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for sale) and to apply any monies due to you as a result of such sale in payment or part payment of any amounts owed to us;
- 7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.
- 7.2 You agree to indemnify us against all legal and other costs, all losses and all other expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
- 7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.
- 7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any sale of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.
- 8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT**
- 8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
- 8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or
- 8.1.2 deliver the *Lot* to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
- 8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
- 9 FORGERIES**
- 9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.
- 9.2 Paragraph 9 applies only if:
- 9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and
- 9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and
- 9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.
- 9.3 Paragraph 9 will not apply in respect of a *Forgery* if:
- 9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
- 9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
- 9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.
- 9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 14(1) (a) and 14(1) (b) of the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, Tax and *Expenses* paid by you in respect of the *Lot*.
- 9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- 9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.
- 9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.
- 10 OUR LIABILITY**
- 10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong) or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams'* Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.
- 10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:
- 10.2.1 handling the *Lot* if it was affected at the time of *sale* to you by woodworm and any *damage* is caused as a result of it being affected by woodworm; or
- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
- 10.3 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or *damage* is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- 10.4 In any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you maybe entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or *damage* alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise. You may wish to protect yourself against loss by obtaining insurance.
- 10.5 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.
- 11 MISCELLANEOUS**
- 11.1 You may not assign either the benefit or burden of this agreement.
- 11.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
- 11.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would be by reason of such circumstances give

rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

- 11.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by registered post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 11.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 11.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams*' officers, employees and agents.
- 11.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 11.8 In this agreement "including" means "including, without limitation".
- 11.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 11.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 11.11 Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 11.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to avail itself of the same relevant right at law.
- 12 GOVERNING LAW**
- 12.1 **Law**
All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. *Bonhams* has a disputes procedure in place.
- 12.2 **Language**
The *Buyer's Agreement* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

DATA PROTECTION - USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong and you agree to this transfer.

You have the right to request us not to use your information for these purposes by contacting *Bonhams* (Hong Kong) Limited at Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) or by e-mail at client.services@bonhams.com.

APPENDIX 3

DEFINITIONS and GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the Notice to Bidders, to cover *Bonhams*' expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the Buyer to *Bonhams* on any Lot marked ["P"] which sells for a Hammer Price which together with the Buyer's Premium (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).

"Auctioneer" the representative of *Bonhams* conducting the Sale.

"Bidder" a person who has completed a Bidding Form.

"Bidding Form" our Bidder Registration Form, our Absentee and Telephone Bidding Form.

"Bonhams" *Bonhams* (Hong Kong) Limited or its successors or assigns. *Bonhams* is also referred to in the Buyer's Agreement, the Conditions of Business and the Notice to Bidders by the words "we", "us" and "our".

"Book" a printed book offered for sale at a specialist book sale.

"Business" includes any trade, business and profession.

"Buyer" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to in the Contract of Sale and the Buyer's Agreement by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the Buyer (see Appendix 2 in the Catalogue).

"Buyer's Premium" the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

"Catalogue" the catalogue relating to the relevant Sale, including any representation of the catalogue published on our Website.

"Commission" the commission payable by the Seller to *Bonhams* calculated at the rates stated in the Contract Form.

"Condition Report" a report on the physical condition of a Lot provided to a Bidder or potential Bidder by *Bonhams* on behalf of the Seller.

"Consignment Fee" a fee payable to *Bonhams* by the Seller calculated at rates set out in the Conditions of Business.

"Contract Form" the contract form, or vehicle entry form, as applicable, signed by or on behalf of the Seller listing the Lots to be offered for sale by *Bonhams*.

"Contract for Sale" the sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue).

"Contractual Description" the only description of the Lot (being that part of the Entry about the Lot in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds.

"Description" any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

"Entry" a written statement in the Catalogue identifying the Lot and its lot number which may contain a description and illustration(s) relating to the Lot.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and expenses paid or payable by *Bonhams* in respect of the Lot including legal expenses, banking charges and expenses incurred as a result of an electronic transfer of money, charges and expenses for insurance, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, Taxes, levies, costs of testing, searches or enquiries, preparation of the Lot for sale, storage charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus Tax.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot. A Lot will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the Lot, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the Lot as one conforming to the description of the Lot.

"Guarantee" the obligation undertaken personally by *Bonhams* to the Buyer in respect of any Forgery and, in the case of specialist Stamp Sales and/or specialist Book Sales, a Lot made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement.

"Hammer Price" the price in the currency in which the Sale is conducted at which a Lot is knocked down by the Auctioneer.

"Hong Kong" the Hong Kong Special Administrative Region of the People's Republic of China.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2.1 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its sale at auction or by private treaty (and reference to any Lot will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for sale as one lot).

"Motoring Catalogue Fee" a fee payable by the Seller to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of sales of motor vehicles.

"New Bond Street" means *Bonhams*' saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of Commission and Tax which would have been payable if the Lot had been sold at the Notional Price.

"Notional Fee" the sum on which the Consignment Fee payable to *Bonhams* by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low estimates given by us to you or stated in the Catalogue or, if no such estimates have been given or stated, the Reserve applicable to the Lot.

"Notice to Bidders" the notice printed at the front of our Catalogues.

"Purchase Price" the aggregate of the Hammer Price and Tax on the Hammer Price, (where applicable) the Buyer's Premium and VAT on the Buyer's Premium and any Expenses.

"Reserve" the minimum price at which a Lot may be sold (whether at auction or by private treaty).

"Sale" the auction sale at which a Lot is to be offered for sale by *Bonhams*.

"Sale Proceeds" the net amount due to the Seller from the sale of a Lot, being the Hammer Price less the Commission, any Tax chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the Lot for sale named on the

Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a Lot by a specialist on the Lot.

"Stamp" means a postage stamp offered for sale at a Specialist Stamp sale.

"Standard Examination" a visual examination of a Lot by a non-specialist member of *Bonhams*' staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer's Agreement (as appropriate).

"Storage Contractor" means the company identified as such in the Catalogue.

"Tax" means all taxes, charges, duties, imposts, fees, levies or other assessments, and all estimated payments thereof, including without limitation income, business profits, branch profits, excise, property, sales, use, value added (VAT), environmental, franchise, customs, import, payroll, transfer, gross receipts, withholding, social security, unemployment taxes, as well as stamp duties and other costs, imposed by the Hong Kong government applicable from time to time and any interest and penalty relating to such taxes, charges, fees, levies or other assessments.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all relevant sums received in respect of the Purchase Price of any Lot will be paid, such account to be a distinct and separate account to *Bonhams*' normal business bank account.

"Website" *Bonhams* website at www.bonhams.com.

"Withdrawal Notice" the Seller's written notice to *Bonhams* revoking *Bonhams*' instructions to sell a Lot.

"Without Reserve" where there is no minimum price at which a Lot may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:-

"artist's resale right": the right of the creator of a work of art to receive a payment on sales of that work subsequent to the original sale of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnity" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a Lot.

"knocked down": when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"lien": a right for the person who has possession of the Lot to retain possession of it.

"risk": the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a Lot.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ORDINANCE (Chapter 26 of the Laws of Hong Kong)

The following is an extract from the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong):

"Section 14 **Implied undertaking as to title etc.**

- (1) In every contract of sale, other than one to which subsection (2) applies, there is-
- (a) an implied condition on the part of the seller that in the case of the sale, he has a right to sell the goods, and in the case of an agreement to sell, he will have a right to sell the goods at the time when the property is to pass; and
- (b) an implied warranty that the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made and that the buyer will enjoy quiet possession of the goods except so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (2) In a contract of sale, in the case of which there appears from the contract or is to be inferred from the circumstances of the contract an intention that the seller should transfer only such title as he or a third person may have, there is-
- (a) an implied warranty that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made; and
- (b) an implied warranty that neither-
- (i) the seller; nor
- (ii) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person; nor
- (iii) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made, will disturb the buyer's quiet possession of the goods.

競投人通告

本通告乃由邦瀚斯致任何可能對拍賣品有興趣的人士，包括競投人或潛在競投人（包括拍賣品的任何最終買家）。為便於提述，本文稱該等人士為「競投人」或「閣下」。

本競投人通告 附有釋義及詞彙。該等釋義及詞彙載於圖錄後的附錄三內，釋義內所收錄的詞語及用詞在本文內以斜體刊載。

重要事項：有關拍賣會的額外資料可載於拍賣會的圖錄、圖錄的插頁及/ 或於拍賣會場地展示的通告，閣下亦須參閱該等資料。本公司亦可於拍賣會前或於拍賣會上以口頭形式發出會影響拍賣會的公佈，而毋須事先給予書面通知。閣下須注意此等可能變動的情況，並於競投前查詢是否有任何變動。

1. 本公司的角色

作為拍賣品的拍賣人，邦瀚斯 純粹代表賣家及為賣家的權益行事。邦瀚斯 的職責為於拍賣會以可從競投人取得的最高價格出售拍賣品。邦瀚斯 並非以這角色為買家或競投人行事，亦不向買家或競投人提供意見。邦瀚斯 或其職員就拍賣品作出陳述或若邦瀚斯提供有關拍賣品的狀況報告時，邦瀚斯 或其職員乃代表賣家行事。本公司強烈建議本身並非有關拍賣品之專家的買家或競投人須於競投前尋求並取得有關拍賣品及其價值的獨立意見。

賣家已授權邦瀚斯 作為其代理及其代表出售拍賣品，除非本公司明確表示並非如此，邦瀚斯 僅作為賣家的代理行事。除非邦瀚斯 作為主事人出售拍賣品，本公司就拍賣品所作的任何陳述或申述均代表賣家作出而非代表本公司作出，而任何銷售合約乃買家與賣家訂立而非與本公司訂立。倘若邦瀚斯 作為主事人出售拍賣品，本公司會就此情況於圖錄內說明或由拍賣人作出公佈，或於拍賣會的通告或圖錄的插頁說明。邦瀚斯 毋須對閣下承擔亦概無向閣下承諾或同意任何合約或侵權法下的義務或責任（不論直接、間接、明示、暗示或以其他方式）。在閣下成功投得並購買拍賣品時，邦瀚斯 會在其時與買家訂立協議，該合約的條款載於買家協議，除非該等條款已於拍賣會前及/ 或於拍賣會上以口頭公佈形式被修訂，閣下可於圖錄後的附錄二查閱該協議。邦瀚斯與買家的關係受該協議所規管。

2. 拍賣品

在圖錄內有關拍賣品的資料內以粗體刊載的合約說明所規限下（見下文第3段），拍賣品乃其「現況」售予買家，附有各種瑕疵及缺點。在圖錄內並無就拍賣品的任何瑕疵、損壞或修復提供指引。請參考第15段。

圖錄內或其他地方有關任何拍賣品的插圖及照片（屬合約說明一部份的照片除外）僅供識別之用，可能並不反映拍賣品的真實狀況，照片或插圖亦可能未有準確重現拍賣品的顏色。

拍賣品於拍賣會前可供查看，閣下須自行了解拍賣品的每個和各個方面，包括作者、屬性、狀況、出處、歷史、背景、真實性、風格、時期、年代、適合性、品質、駕駛性能（如適用）、來源地、價值及估計售價（包括成交價）。對閣下有興趣的任何拍賣品進行審查乃閣下的責任。

敬請注意拍賣品的實際狀況可能及其外觀所顯示的狀況。尤其是可能有部件已置換或更新，拍賣品亦可能並非真品或具有滿意品質；拍賣品的內部可能無法查看，而其可能並非原物或有損壞，例如為襯裡或物料所覆蓋。鑑於很多拍賣品出產年代久遠，故可能有損毀及/ 或經過修理，閣下不應假設拍賣品狀況良好。

電子或機械部件或會不能操作或並不符合現時的法定要求。閣下不應假設其設計為使用主電源的電器物品乃適合接上主電源，閣下應在得到合格電工報告其適合使用主電源後，方可將其接上主電源。不適合接上電源的物品乃僅作為擺設物品出售。

若閣下對拍賣品並無專業知識，則應諮詢有該等知識人士的意見。本公司可協助閣下安排進行（或已進行）更詳細的查驗。詳情請向本公司職員查詢。任何人士損毀拍賣品須承擔所導致的損失。

3. 拍賣品的說明及成交價估計 拍賣品的合約說明

圖錄內載有每項拍賣品的資料。賣家僅按資料內以粗體刊載的部份以及（除顏色外，該等顏色可能未有準確重現拍賣品的顏色）圖錄內所載的任何照片，向買家相應出售每項拍賣品。資料內其餘並非以粗體刊載的部份，僅為邦瀚斯代表賣家就拍賣品提供的意見，並不構成合約說明一部份，而賣家乃根據合約說明出售拍賣品。

成交價估計

在大部分情況下，成交價估計會刊載於資料旁邊。成交價估計僅為邦瀚斯代表賣家表達的意見，而邦瀚斯認為拍賣品相當可能會以該價成交；成交價估計並非對價值的估計。成交價估計並無計及任何應付稅項或買家費用。拍賣品實際成交價可能低於或高於成交價

估計。閣下不應依賴任何成交價估計為拍賣品實際售價或價值的指標。

成交價估計採用拍賣會所用的貨幣單位。

狀況報告

就大部份拍賣品而言，閣下可要求邦瀚斯提供拍賣品的狀況報告。若閣下提出該要求，則邦瀚斯會免費代賣家提供該報告。邦瀚斯 並無就該狀況報告與閣下訂立合約，因此，邦瀚斯並不就該報告向閣下承擔責任。對這份份供閣下本身或閣下所指示專家查閱的免費報告，賣家向閣下作為競投人亦不承擔或並無同意承擔任何義務或責任。然而，狀況報告內有關拍賣品的書面說明構成拍賣品的合約說明一部份，賣家乃根據合約說明向買家出售拍賣品。

賣家對閣下的責任

就賣家或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，賣家並無或並無同意作出任何事實陳述或合約承諾、擔保或保證，亦不就其承擔不論合約或侵權法下的任何義務或責任（除上述對最終買家的責任除外）。除以上所述外，以任何形式說明拍賣品或任何成交價估計的陳述或申述概不納入賣家與買家訂立的任何銷售合約內。

邦瀚斯 對閣下的責任

如閣下擬查看拍賣品，閣下會獲得有關安排。有關拍賣品的銷售合約乃與買家訂立而非邦瀚斯；邦瀚斯 僅作為賣家的代理行事（邦瀚斯作為主事人出售拍賣品除外）。

邦瀚斯 概不向閣下承擔任何對於每件拍賣品進行查驗、調查或任何測試（足夠深入或完全不進行），以確定邦瀚斯或代表邦瀚斯的任何人士在圖錄內或其他地方作出的任何說明或意見的準確性或其他責任。

閣下不應假定已經進行該等查驗、調查或測試。就邦瀚斯 或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，邦瀚斯 並無或並無同意作出任何事實陳述，亦不就其承擔任何（不論合約或侵權法上的）義務或責任。

邦瀚斯 或其代表以任何形式說明拍賣品或任何成交價估計的陳述或申述概不納入買家協議內。

修改邦瀚斯可於拍賣會前或於拍賣會上以口頭或書面形式給予通知下，不時按邦瀚斯的酌情權決定修改說明及成交價估計。

拍賣品可供查看，而閣下必須自行對拍賣品作出判斷。本公司強烈建議閣下於拍賣會前親自或委託他人代閣下查看拍賣品。

4. 拍賣會的規則

本公司舉行的拍賣會為公開拍賣，各界人士均可參加，閣下亦應把握其機會。

本公司亦保留權利，可全權酌情拒絕任何人士進入本公司物業或任何拍賣會，而無須提出理由。本公司可全權決定銷售所得款項、任何拍賣品是否包括於拍賣會、拍賣會進行的方式，以及本公司可以按我們選擇的任何次序進行拍賣，而不論圖錄內所載的拍賣品編號。因此，閣下應查核拍賣會的日期及開始時間，是否有拍賣品撤銷或有新加入的拍賣品。請注意有拍賣品撤銷或新加入均可能影響閣下對其有興趣的拍賣品的拍賣時間。

本公司可全權決定拒絕任何出價，採用我們認為適合的出價增幅，將任何拍賣品分開拍賣，將兩項或以上拍賣品合併拍賣，撤銷於某個拍賣會上拍賣的任何拍賣品，以及於有爭議時將任何拍賣品重新拍賣。拍賣速度可超過每小時100項拍賣品，而出價增幅一般為10%。然而，這些都可因不同的拍賣會及拍賣人而有所不同，請向主辦拍賣會的部門查詢這方面的意見。

倘若拍賣品有底價，拍賣人可按其絕對酌情權代表賣家出價（直至金額不等於或超過該底價為止）。本公司不會就任何拍賣品設有底價或不設底價而向閣下負責。

倘若設有底價，並假設底價所用的貨幣單位對成交價估計所用貨幣單位的匯率並無出現不利變動，底價通常不會高於圖錄所載的任何最低成交價估計。任何拍賣品的買家為出價最高者（在符合任何適用的底價的情況下）並為拍賣人以敲打拍賣人槌子形式接納其出價的競投人。任何有關最高可接受出價的爭議由拍賣人以絕對酌情權決定。

所有競投出價須就拍賣人宣佈的實際拍賣品編號作出。

拍賣會上可能會使用電子貨幣換算機。該設備乃為採用若干貨幣的出價而提供與其相等幣值的一般指引，本公司不會就使用該等貨幣換算機的任何錯誤而負責。

本公司謹此知會閣下，本公司可能為保安理由以及協助解決拍賣會上可能在拍賣程序產生的任何爭議，而以攝錄機錄影拍賣會作為記錄及可能將電話內容錄音。

在某些例如拍賣珠寶的拍賣會，我們或會在銀幕上投

射拍賣品的影像，此服務乃為便於在拍賣會上觀看。銀幕上的影像只應視為顯示當時正進行拍賣的拍賣品，閣下須注意，所有競投出價均與拍賣人實際宣佈的拍賣品編號有關，本公司不會就使用該等銀幕的任何錯誤而負責。

5. 競投

參加競投的任何人士，必須於拍賣會前填妥並交回本公司的競投表格，競投人登記表格或缺席者及電話競投表格），否則本公司不會接受其出價。本公司可要求閣下提供有關身份、住址、財務資料及介紹人的證明，閣下必須應本公司要求提供該等證明，否則本公司不會接受閣下出價。請攜帶護照、香港身份證（或附有照片的類似身份證明文件）及扣賬卡或信用卡出席拍賣會。本公司可要求閣下交付保證金，方接受競投。

即使已填妥競投表格，本公司仍有權拒絕任何人士進入拍賣會。

親自出席競投

閣下須於拍賣會舉行當日（或，如可以，之前）前往拍賣會的競投人登記櫃檯填寫競投人登記表格。所採用的競投編號制度可稱為「舉牌競投」。閣下會獲發一個註有號碼的大型牌子（「號牌」），以便閣下於拍賣會競投。要成功投得拍賣品，閣下須確保拍賣人可看到閣下號牌的號碼，該號碼會用作識別閣下為買家。由於所有拍賣品均會按照競投人登記表格所載的姓名及地址發出發票，故閣下不應將號牌轉交任何其他人士使用。發票一經發出後將不予更改。

若對於成交價或閣下是否成功投得某項拍賣品有任何疑问，閣下必須於下一項拍賣品競投前向拍賣人提出。拍賣人的決定得視為最終及不可推翻的決定。拍賣會結束後，或閣下完成競投後，請把號牌交回競投人登記櫃檯。

電話競投

若閣下擬用電話於拍賣會競投，請填妥缺席者及電話競投表格，該表格可於本公司辦事處索取或附於圖錄內。請於拍賣會舉行前最少24小時把該表格交回負責有關拍賣會的辦事處。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。電話內容可能被錄音。電話競投辦法為一項視情況酌情提供的服務，並非所有拍賣品均可採用。若於拍賣會舉行時無法聯絡閣下，或競投時電話接駁受到干擾，本公司不會負責代表閣下競投。有關進一步詳情請與我們聯絡。

以郵遞或傳真方式競投

缺席者及電話競投表格載於本圖錄後，閣下須填妥該表格並送交負責有關拍賣會的辦事處。由於在兩個或以上競投人就拍賣品遞交相同出價時，會優先接受最先收到的出價，因此，為閣下的利益起見，應盡早交回表格。無論如何，所有出價最遲須於拍賣會開始前24小時收到。關於交回閣下的缺席者及電話競投表格前，仔細檢查該表格是否已填妥並已由閣下簽署。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。此項額外服務屬免費及保密性質。閣下須承擔作出該等出價的風險，本公司不會就未能收到及/ 或代為出價而承擔任何責任。所有代閣下作出的出價會以盡可能最低的價格作出，惟須受拍賣品的底價及其他出價的規限。在適當時，閣下的出價會下調至最接近之金額，以符合拍賣人指定的出價增幅。新競投人在遞交出價時須提供身份證明，否則可導致閣下的出價不予受理。

網上競投

參與在線競拍，首先您必須年滿18歲，並且必須通過邦瀚斯官方應用程序或www.bonhams.com 註冊。一旦註冊，您應嚴格保密您的賬戶及個人信息，防止任何第三方代您或以其他任何方式登入您的賬戶。您將對通過您的賬戶進行的所有出價負全部責任。請注意，一旦競拍成功，您必須從您個人或公司（取決於賬戶類型）名下的銀行賬戶進行付款。個人賬戶：輸入您的全名、電子郵件、居住地址、出生日期和國籍，並提供您名下的有效信用卡。在您能夠競投之前，將通過Stripe進行驗證。如果您的信用卡沒有通過驗證，您將不被允許競拍。此時您可以聯繫客戶服務部尋求幫助。此外，我們可能會在允許競拍之前要求您提供額外的財務證明和/或存款證明。如果您代表另一方競拍，您將需要：(i)向客戶服務部做出申請；(ii)提供我們需要的信息，完成對該第三方的身份和反洗錢調查；(iii)如果您競拍成功，您將需要與該方共同或承擔拍品的全部款項。如果您成功拍得拍品的任何落槌價等於或超過5,000英鎊/10,000美元/50,000港幣/10,000澳幣（取決於該場拍賣司法管轄區的貨幣），並且您之前沒有提供過上述文件，您將需要上傳或向客戶服務部提供您通過政府簽發的帶照片的身份證，以及（如果身份證上沒有）您的住址證明。我們只有在收到上述文件後，才能將拍品交給您。我們保留要求任何競拍人或成功買家提供身份證明文件的權利，並保留拒絕釋放任何購買的拍品，直到收到此類文件的權利。公司賬戶：在建立新賬戶時，您必須選擇建立一個公司賬戶。然後提供您的全名、電子郵件、住址、出生

日期和公司的全名。 您必須提供一張以您的名義或公司名義的信用卡進行賬戶驗證。但是在競拍成功後，付款必須從公司名義的銀行賬戶中進行。如果信用卡不能通過驗證，您將不被允許競拍。此時您可以聯繫客戶服務部尋求幫助。此外，在允許競拍之前，我們可能會要求您提供銀行證明或存款證明。在成功拍得拍品後，您還需要提供公司的註冊證書或同類文件，以確認公司的名稱和註冊地址。還有每一家公司25%或以上受益人的文件證明，以及您的交易授權證明。只有在收到全部文件後，我們才能將拍品交給您。我們保留要求任何競拍人向我們提供可能需要的任何進一步信息的權利，以進行任何身份驗證、反洗錢或反恐怖主義融資檢查。我們可以酌情推遲或取消競拍人的註冊，禁止競拍和/或推遲或取消可能進行的任何購買行為。

透過代理人競投

本公司會接受代表競投表格所示主事人作出的出價，惟本公司有權拒絕代表主事人的代理作出的出價，並可能要求主事人以書面形式確認代理獲得授權出價。儘管如此，正如競投表格所述，任何作為他人代理的人士（不論他是否已披露其為代理或其主事人的身份），須就其獲接納的出價而根據因此而產生的合約與主事人共同及個別向賣家及邦瀚斯負責。

在上文規限下，倘若閣下是代表他人於拍賣會競投拍品，請知會本公司。同樣，倘若閣下擬委託他人代表閣下於拍賣會競投，亦請知會本公司，但根據閣下所填缺席者及電話競投表格而由本公司代為競投除外。假若本公司並無於拍賣會前以書面形式認可有關代理安排，則本公司有權假定該名於拍賣會上競投的人士是代表本身進行競投。因此，該名於拍賣會上競投的人士將為賣家，並須負責支付成交價及買家費用以及有關收費。若本公司事先已認許閣下所代表的當事人，則我們會向閣下的主事人發出發票而非閣下。就代理代表其當事人作出的出價，本公司須事先獲得該當事人的身份證明及地址。有關詳情，請參與本公司的業務規則及聯絡本公司客戶服務部。

6. 買家與賣家及買家與邦瀚斯的合約

於買家投得拍品後，賣家與買家須按圖錄後附錄一所載銷售合約的條款，訂立拍賣品的銷售合約，除非該等條款已於拍賣會前及/ 或於拍賣會上以口頭公佈形式被修訂。閣下須負責支付買價，即成交價加任何稅項。

同時，本公司作為拍賣人亦會與買家訂立另一份合約，即買家協議，其條款載於圖錄後部的附錄二內。若閣下為成功競投人，請細閱本圖錄內銷售合約及買家協議的條款。本公司可於訂立該等協議前修訂其中一份或同時兩份協議的條款，修訂方式可以在圖錄載列不同的條款，及/ 或於圖錄加入插頁，及/ 或於拍賣會場地以通告，及/ 或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

7. 買家費用及買家須支付的其他收費

根據買家協議，買家須按照買家協議條款及下文所列的費率向本公司支付費用（買家費用），該費用按成交價計算，並為成交價以外的收費。買家亦須按照買家協議的規定支付儲存收費的開支。

買家須就本次拍賣會所購買的每件拍品按以下費率支付買家費用：
成交價首400,000港元的28%
成交價400,001港元以上至7,500,000港元的27%
成交價7,500,001港元以上至 50,000,000港元的21%
成交價50,000,000港元以上的14.5%

買家若透過Invaluable、Live Auctioneers、The Saleroom、Lot-Tissimo拍賣平台成功競投，需向上述競投平台支付落槌價的4%作第三方競投平台費用。

8. 稅項

買家支付的成交價及買家費用並不包括任何商品或服務稅或其他稅項（不論香港或其他地方是否徵收該等稅項）。若根據香港法例或任何其他法例而須繳納該等稅項，買家須單獨負責按有關法例規定的稅率及時間繳付該等稅項，或如該等稅項須由本公司繳付，則本公司可把該等稅項加於買家須支付的買價。

9. 付款

於出價競投拍品前，閣下必須確保擁有可動用資金，以向本公司全數支付買家及買家費用（加稅項及任何其他收費及開支）。若閣下為成功競投人，閣下須於拍賣會後第二個工作日下午四時三十分前

向本公司付款，以便所有款項於拍賣會後第七個工作日前已結清。閣下須以下列其中一種方法付款（所有支票須以Bonhams (Hong Kong) Limited）。邦瀚斯保留於任何時間更改付款條款的權利。除非本公司事先同意，由登記買家以外的任何人士付款概不接受。

邦瀚斯首選的付款方式是通過銀行匯款：

閣下可把款項匯至本公司的信託帳戶。請註明閣下的客戶號碼編號及發票號碼作為參考。本公司信託帳戶的詳情如下：
銀行： HSBC
地址： Head Office
1 Queen's Road Central, Hong Kong
帳戶名稱： Bonhams (Hong Kong) - Limited-Client A/C
銀行編號： 004
帳號： 808 870 174001
Swift code: HSBCHKHHHKH

若以銀行匯款支付，在扣除任何銀行費用及或將付款貨幣兌換為港元後的金額，本公司所收到的金額不得少於發票所示的應付港元金額。

由一家銀行的香港分行付款的私人港元支票：須待支票結清後，閣下方可領取拍品。

銀行匯票/ 本票：如閣下可提供適當身份證明，而這些資金源自您自己的帳戶，且本公司信納該匯票屬真實，本公司可容許閣下即時領取拍品。

現金：如所購得的拍品總值不超過HK\$80,000，閣下可以使用鈔票、錢幣為這次拍賣會上所購得的拍品付款。如所購得的拍品總值超過HK\$80,000，HK\$80,000以外的金額，敬請閣下使用鈔票、錢幣以外的方式付款。

中國銀聯（CUP）借記卡：以此方法付款，親身支付金額沒有上限。

我們建議，閣下在拍賣前可預先通知發卡銀行，以免您於付款時，由於需要確認授權而造成延誤。

信用卡：美國運通卡，Visa, Mastercard卡及中國銀聯信用卡均可使用。請注意，以信用卡付款的話，本公司每次拍賣接受總數不超過HK\$250,000。如所購得的拍品總值超過HK\$250,000，閣下可使用匯款或以上提及的方式支付。

在符合我們的規定下，如要以通過電話的形式以信用卡支付，本公司每次拍賣接受的總數不超過HK\$250,000，但此方式不適用於第一次成功競拍的買家。

10. 領取及儲存

拍賣品的買家須待全數以已結清款項付款後，方可領取拍品（本公司與買家另有安排除外）。有關領取拍品、儲存拍品以及本公司的儲存承辦商詳情載於圖錄後的附錄二之買家協議。

11. 運輸

有關這方面的問題，請向本公司負責拍賣會的客戶服務部門查詢。

12. 出口/ 貿易限制

閣下須單獨承擔符合閣下購買拍品有關的香港所有出口及從海外進口的規例以及取得有關出口及/ 或進口許可證的責任。

各國對發出進出口許可證有不同的規定，閣下應了解所有有關的當地規定及條文。

倘若閣下未能或延誤取得該等許可證，閣下不可撤銷任何銷售，亦不容許閣下延遲全數支付拍品。

由2025年6月28日起，凡進口至歐盟的拍品，如其來源地為非歐盟國家、並達到一定年份（及在某些類別中超過特定價值），將須符合額外的進口規定。根據相關歐盟規例，閣下須單獨擔判斷任何拍品是否符合進口至歐盟的條件的責任。倘若所需的進口許可證或進口聲明被拒發，或在申請及取得該等許可證或聲明時有所延誤，均不得作為撤銷或取消任何銷售的理由，亦不得作為延遲全數支付拍品價格的理由。

13. 瀕危野生動植物種國際貿易公約（「CITES」）
建議買家在需要從香港出口任何貨物到進口地時，了解適用的香港出口及海外進口規例。買家亦須注意，除非取得香港漁農自然護理署發出的CITES出口證，香港禁止出口任何以象牙、鯨魚骨、龜甲、犀牛角、珊瑚及其他受限制物品所做成的物品或包含該等原素的物品。辦理該等出口證可能需時八個星期。

請注意在圖錄內拍品編號旁附有Y的拍品包含一個或多個上述的限制物品。但沒有附有Y字母的，並不自動地表示拍品不受CITES規例所限。本公司建議買

家在出價前從有關監管機構取得關於進出口管制的資料、規定及費用。

14. 賣家及/ 或邦瀚斯的責任

除根據銷售合約賣家須對買家承擔的責任外，本公司或賣家（不論是疏忽或其他）概不對拍品說明或拍品品的成交價估計的任何錯誤或錯誤說明或遺漏負責，而不論是載於圖錄內或其他，亦不論是於拍賣會上或之前以口頭或書面形式作出。本公司或賣家亦不就任何業務、利潤、收益或收入上的損失，或聲譽受損，或業務受干擾或管理層或職工浪費時間，或任何種類的間接損失或相應產生的損害而承擔任何責任，而在任何情況下均不論指稱所蒙受損失或損害賠償的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約（如有）或法定責任、復還申索或其他而產生或就此而申索。在任何情況下，倘若本公司及/ 或賣家就任何拍品或對任何拍品說明或成交價估計，或任何拍品有關於拍賣會的進行而須承擔責任，不論其是損害賠償、彌償或責任分擔，或復還補救責任或其他，本公司及/ 或賣家的責任（倘若本公司及賣家均須負責，雙方聯同負責）將限於支付金額最高不超過拍品買價的款項，而不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是由於任何疏忽、其他侵權法、違反合約（如有）或法定責任或其他而產生。

上文所述不得解釋為排除或限制（不論直接或間接）本公司就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責的任何人士的疏忽）致致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任或(v)本公司根據買家協議第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。此段同樣適用於賣家，猶如本段凡提述本公司均以賣家取代。

15. 損壞及修復

競投人須注意本圖錄並無就任何瑕疵、損壞或修復提供指引。邦瀚斯可在拍賣會前24小時提供一份詳細的狀況報告。本公司在提供狀況報告時，不能保證並無任何沒有提及的其他瑕疵。競投人應自行審視拍品，以了解其狀況。請參閱刊載在本圖錄的銷售合約。

16. 書籍

如上文所述，拍品乃以其「現況」售予買家，附有以下拍品說明所列出的各種瑕疵、缺點及錯誤。然而，在買家協議第 11 段所列出之情況下，閣下有權拒絕領取書籍。請注意：購買包含印刷書籍、無框地圖及裝訂手稿的拍品，將無須繳付買家費用的增值稅。

17. 鐘錶

所有拍品均以拍賣時的「現況」出售；對於鐘錶狀況並沒有提供任何指引，並不代表該拍品狀況良好、毫無缺陷，或未曾維修、修復。大部份鐘錶在其正常使用期內都曾維修，並或裝進非原裝的配件。此外，邦瀚斯並不表述或保證鐘錶都在正常運轉的狀態中。由於鐘錶通常包含精細而複雜的機械裝置，競投人應當知悉鐘錶或需接受保養、更換電池或進行維修，以上全是買家的責任。競投人應當知悉勞力士、法穆蘭及崑崙等品牌的腕錶進口至美國是有嚴格限制的，或不能經船運而只能由個人帶進。

18. 珠寶

寶石

根據以往經驗，很多寶石都經過一系列的處理去提升外觀。藍寶石及紅寶石慣常會作加熱處理以改良色澤及清晰度；為了類似原因，綠寶石會經過油或樹脂的處理。其他寶石則會經過如染色、輻照或鍍膜等的處理。此等處理有些是永久的，有些則隨著年月需要不斷維護以保持其外觀。競投人應當知悉估計拍品品的成交價時，已假設寶石或接受過該等處理。有數家鑑定所可發出說明更詳盡的證書；但就某件寶石所接受的處理與程度，不同鑑定所的結論並不一定一致。倘若邦瀚斯已取得有關任何拍品品的相關證書，此等內容將於本圖錄裡披露。雖然根據內部政策，邦瀚斯將盡力為某些寶石提供認可鑑定所發出的證書，但要為每件拍品都獲取相關證書，實際上並不可行。倘若本圖錄裡並沒有刊出證書，競投人應當假設該等寶石已經過處理。邦瀚斯或賣家任何一方在任何拍品出售以後，即使買家取得不同意見的證書，也概不負責。

估計重量

如該寶石重量在本圖錄內文裡以大寫字母顯示，表明該寶石未經鑲嵌，並且是由邦瀚斯稱重量的。如果該寶石的重量以「大約」表示，以及並非以大寫字母顯示，表明該寶石由我們依據其鑲嵌形式評估，所列重量只是我們陳述的意見而已。此資料只作為指引使用，競投人應當自行判別該寶石的準確度。

署名

1. 鑽石胸針，由辜青斯基製造

當製造者的名字出現在名稱裡，邦瀚斯認為該物件由該製造者製作。

2. 鑽石胸針，由辜青斯基署名

邦瀚斯認為有署名的該是真品，但可能包含非原裝的寶石，或該物件經過改動。

3. 鑽石胸針，由辜青斯基裝嵌

邦瀚斯認為物件由該珠寶商或寶石匠創作，但所用寶石或設計是由客戶提供的。

19. 圖畫

拍賣品圖錄詞彙解釋

以下詞彙在本圖錄裡有下列意義，但以銷售合約內跟拍賣品說明相關的一般條文為準：

「**巴薩諾**」：我們認為這是該藝術家的作品。倘若該藝術家的名字不詳，其姓氏後附有一串星號，不論前面有沒有列出名字的首字母，表示依我們的意見這乃是該藝術家的作品；

「**出自巴薩諾**」：我們認為這很可能是該藝術家的作品，但其確定程度不如上一個類別那麼肯定；

「**巴薩諾畫室/ 工作室**」：我們認為這是該藝術家畫室裡不知名人士的作品，是否由該藝術家指導下創作則不能確定；

「**巴薩諾圈子**」：我們認為這是由與該藝術家關係密切的人士所創作，但不一定是其弟子；

「**巴薩諾追隨者**」：我們認為這是以該藝術家風格創作的畫家的作品，屬當代或接近當代的，但不一定是其弟子；

「**巴薩諾風格**」：我們認為這是該藝術家風格的、並且屬較後期的作品；

「**仿巴薩諾**」：我們認為這是該藝術家某知名畫作的複製作品；

「**由……署名及/ 或註上日期及/ 或題詞**」：我們認為署名及/ 或日期及/ 或題詞出自該藝術家的手筆；

「**載有……的署名及/ 或日期及/ 或題詞**」：我們認為簽署及/ 或日期及/ 或題詞是由他人加上的。

20. 瓷器及玻璃

損毀及修復

在本圖錄裡，作為閣下的指引，在切實可行的範圍內，我們會詳細記述所有明顯的瑕疵、裂痕及修復狀況。此等實際的損毀說明不可能作為確定依據，而且提供狀況報告後，我們不保證該物件不存在其他沒有提及的瑕疵。競投人應當透過親自檢查而自行判別每件拍賣品的狀況。請參閱刊載於本圖錄裡的銷售合約。由於難以鑑別玻璃物件是否經過磨光，本圖錄內的參考資料只列出清晰可看的缺口與裂痕。不論程度嚴重與否，磨光狀況均不會提及。

21. 葡萄酒

凡在本公司總部拍賣場的以及需繳納增值稅的拍賣品，或不能立刻領取。

檢驗葡萄酒

對於較大批量（定義見下文）的拍賣品，偶爾可進行拍賣前試酒。通常，這只限於較新的及日常飲用的葡萄酒。

我們一般不會開箱檢驗未開箱的葡萄酒。酒齡超過 20 年的酒通常已經開箱，缺量水平及外觀如有需要會在本圖錄內說明，

酒塞與缺量

缺量指瓶塞底與液面之間的空間。波爾多酒瓶的缺量水平一般在瓶頸下才會注意到；而對於勃艮第、阿爾薩斯、德國及干邑的酒瓶，則要大於 4 厘米（公分）。可接受的缺量水平會隨著酒齡增加，一般的可接受水平如下：

15 年以下一瓶頸內或少於 4 厘米

15-30 年一瓶肩頂部 (ts) 或最多 5 厘米

30 年或以上一瓶肩高處 (hs) 或最多 6 厘米

請注意：缺量水平在本圖錄發行至拍賣會舉行期間或有所改變，而且瓶塞或會在運輸過程中出現問題。本圖錄發行時，我們只對狀況說明出現差異承擔責任，而對瓶塞問題所招致的損失，不論是在圖錄發行之前或之後，我們概不負責。

批量購買的選擇

批量拍賣品乃指一定數目批次的、包含同款葡萄酒、相同瓶數、相同瓶款及相同說明的拍賣品。批量拍賣品內任何某批次的買家，可選擇以同樣價錢購買該批拍賣品其餘部份或全部的拍賣品，雖然該選擇權最終由拍賣官全權酌情決定。因此，競投批量拍賣品時，缺席的競投人最好能從第一批開始競投。

酒瓶細節及酒箱詞彙

本圖錄內下列詞彙有以下的意思：

CB — 酒莊瓶裝

DB — 葡萄園瓶裝

EstB — 莊園瓶裝

BB — 波爾多瓶裝

BE — 比利時瓶裝

FB — 法國瓶裝

GB — 德國瓶裝

OB — 奧波爾園瓶裝

UK — 英國瓶裝

owc — 原裝木箱

iwc — 獨立木箱

oc — 原裝紙板箱

符號

以下符號表明下列情況：

Y 此拍品含有一種或多種受管制的植物或動物物種，並受 CITES 規定的約束。買方有責任查詢此類規定並取得任何必要的進出口證書。買方若無法獲得此類證書不能成為延遲付款或取消購買的正當理由。請參閱第 13 條。

○ 賣家獲邦瀚斯或第三方保證能取得拍賣品的最低價格。第三方或會因此提供一個不可撤銷的出價；如銷售成功，該第三方將可獲利，否則將有損失。

▲ 邦瀚斯全部或部份擁有該拍賣品，或以其他形式與其經濟利益相關。

Ⓞ 此拍品含有象牙，因此受 CITES 規定的約束。含有非洲象牙的物件不能進口到美國。歐盟和英國對處理含有象牙的物件實施了廣泛的限制，包括對進口或出口的限制。買方有責任獲得任何出口或進口許可證、執照和任何其他所需文件。邦瀚斯無法協助買家將任何包含象牙的拍品運往美國、英國或歐盟。買方若無法出口或進口這些拍品並不能成為延遲付款或取消購買的正當理由。

22. 語言

本競投人通告以中英文刊載。如就譯本競投人通告有任何爭議，以英文條款為本。

保障資料 - 閣下資料的用途

本公司以提供服務為目的，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及高級職員，如有）。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第 1159 條及附表 6，包括任何海外附屬公司）披露閣下的資料。除此之外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存在香港以外地方，而閣下同意此轉移。閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡 Bonhams (Hong Kong) Ltd（就香港法例第 486 章個人資料（私隱）條例而言，為資料的使用者）（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）或以電郵聯絡 client.services@bonhams.com。

附錄一

銷售合約

重要事項：此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以是在圖錄載列不同的條款，及/ 或於圖錄加入插頁，及/ 或於拍賣會場地上以通告，及/ 或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。根據本合約，賣家對拍賣品的質量、任何用途的適用性及其與說明是否一致而須承擔有限的責任。本公司強烈建議閣下於購買拍賣品前親自查看拍賣品，及/ 或尋求對拍賣品進行獨立的查驗。

1 合約

1.1 此等條款乃規管賣家向買家出售拍賣品的銷售合約。

1.2 圖錄內附錄三所載的釋義及詞彙已納入本銷售合約，邦瀚斯亦可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本合約內以斜體刊載。

1.3 賣家作為銷售合約的主事人出售拍賣品，該合約為賣家及閣下透過邦瀚斯而訂立，而邦瀚斯僅作為賣家的代理人行事，而並非額外的主事人。然而，倘若圖錄說明邦瀚斯以主事人身份出售拍賣品，或拍賣人作出公佈如此說明，或於拍賣會的通告或圖錄的插頁說明，則就本協議而言，邦瀚斯為賣家。

1.4 拍賣人就閣下的出價落槌即表示成交時，本合約即告成立。

2 賣家的承諾

2.1 賣家向閣下承諾：

2.1.1 賣家為拍賣品的擁有人或由擁有人正式授權出售拍賣品；

2.1.2 除在圖錄內所載有關拍賣品的資料有披露以外，賣家出售的拍賣品將附有全面所有權的保證，或如果賣家為遺囑執行人、受託人、清盤人、接管人或管理人，則他擁有因該身份而附於拍賣品的任何權利，業權或權益。

2.1.3 除非賣家為遺囑執行人、受託人、清盤人、接管人或管理人，賣家在法律上有權出售拍賣品，及能授予閣下安寧地享有對拍賣品的管有。

2.1.4 賣家已遵從任何與拍賣品進出口有關的所有規定（不論是法律上或其他），拍賣品的所有關進出口的稅及稅項均已繳付（除非圖錄內說明其未付或拍賣人公佈其未付）。就賣家所悉，所有第三方亦已在過往遵從該等規定；

2.1.5 除任何於拍賣會場地以公佈或通告，或以競投人通告，或以圖錄插頁形式指明任何修改外，拍賣品與拍賣品的合約說明相應，即在圖錄內有關拍賣品的資料內以粗體刊載的部份（顏色除外），連同圖錄內拍賣品的照片，以及已向買家提供的任何狀況報告的內容。

3 拍賣品的說明

3.1 第 2.1.5 段載述何謂拍賣品的合約說明，尤其是拍賣品並非按圖錄內資料當串沒有以粗體刊載的內容出售，該等內容僅載述（代表賣方）邦瀚斯對拍賣品的意見，而並不構成拍賣品售出時所按的合約說明的一部份。任何並非第 2.1.5 段所述該部份資料的任何陳述或申述，包括任何說明或成交價估計，不論是口頭或書面，包括載於圖錄內或於邦瀚斯的網站上或以行為作出或其他，不論由或代表賣家或邦瀚斯及是否於拍賣會之前或之上作出，一概不構成拍賣品售出時所按的合約說明的一部份。

3.2 除第 2.1.5 段的規定外，對於可能由賣家或代表賣家（包括由邦瀚斯）作出有關拍賣品的任何說明或其任何成交價估計，賣家並無作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述或承諾任何謹慎責任。該等說明或成交價估計一概不納入本銷售合約。

4 對用途的合適程度及令人滿意的品質

4.1 賣家並無亦無同意對拍賣品的令人滿意品質或其就任何用途的合適程度作出任何合約允諾、承諾、責任、擔保、保證或事實陳述。

4.2 對於拍賣品的令人滿意品質或其就任何用途的合適程度，不論是香港法例第 26 章貨品售賣條例所隱含的承諾或其他，賣家毋就違反任何承諾而承擔任何責任。

5 風險、產權及所有權

5.1 由拍賣人落槌表示閣下投得拍賣品起，拍賣品的風險即轉由閣下承擔。不管閣下是否已向邦瀚斯或儲存承辦商閣下作為買家與儲存承辦商另有合約領取拍賣品，賣家隨即無須負責。由拍賣人落槌起至閣下取得拍賣品期間，閣下須就拍賣品的任何損傷、遺失及損壞而產生的所有索償、程序、費用、開支及損失，向賣家作出彌償並使賣家獲得仕數彌償。直至買價及閣下就拍賣品應付予邦瀚斯的所有其他款項已全數支付並由邦瀚斯全數收到為止，拍賣品的所有權仍然由賣家保留。

6 付款

6.1 在拍賣人落槌表示閣下投得拍賣品後，閣下即有責任支付買價。

6.2 就支付買價及閣下應付予邦瀚斯的所有其他款項而言，時限規定為要素。除非閣下與邦瀚斯（代表賣家）以書面另有協定（在此情況下，閣下須遵守該協議的條款），閣下必須最遲於拍賣會後第二個工作日下午四時三十分，以拍賣會採用的貨幣向邦瀚斯支付所有該等款項，閣下並須確保款項在拍賣會後第七個工作日前已結清。閣下須採用在競投人通告所述的其中一種方法向邦瀚斯付款，閣下與邦瀚斯以書面另有協定除外。倘若閣下未有根據本段支付任何應付款項，則賣家將享有下文第 8 段所述的權利。

7 領取拍賣品

7.1 除非閣下與邦瀚斯以書面另有協定，只可待邦瀚斯收到金額等於全數買價及閣下應付予賣家及邦瀚斯的所有其他款項的已結清款項後，閣下或閣下指定的人士方可獲發放拍賣品。

7.2 賣家有權保持管有閣下同一或任何另外的拍賣會向閣下出售的任何其他拍賣品，不論其目前是否由邦瀚斯管有，直至已已結清款項全數支付該拍賣品的買價及閣下應付予賣家及/ 或邦瀚斯的所有其他款項為止。

7.3 閣下須自費按照邦瀚斯的指示或規定領取由邦瀚斯保管及/ 或控制或由儲存承辦商保管的拍賣品，並將其移走。

7.4 閣下須全面負責領取拍賣品時的包裝、處理及

	運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。		
7.5	倘閣下未有按照本第7段提走拍賣品，閣下須全面負責賣家涉及的搬運、儲存或其他收費或開支。閣下並須就賣家因閣下未能提走拍賣品而招致的所有收費、費用，包括任何法律訟費及費用，開支及損失，包括根據任何儲存合約的任何收費，向賣家作出彌償。所有此等應付予賣家的款項均須於被要求時支付。		
8	未有支付拍賣品的款項		
8.1	倘若閣下未有按照銷售合約向邦瀚斯支付拍賣品的全數實價，則賣家有權在事先得到邦瀚斯的書面同意下，但無須另行通知閣下，行使以下一項或多項權利（不論是透過邦瀚斯或其他）：		
8.1.1	因閣下違反合約而即時終止銷售合約；		
8.1.2	在給予閣下七日書面通知，知會閣下擬重新出售拍賣品後，以拍賣、私人協約或任何其他方式重新出售拍賣品；	9.5	在任何情況下，倘若賣家就拍賣品，或任何其就拍賣品所作的作為、不作為、陳述、或申述，或就本協議或其履行而對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或以其他任何形式，賣家的責任將限於支付金額最高不超過拍賣品實價的款項，不論該損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。
8.1.3	保留拍賣品的管有權；	9.6	上文9.1至9.5段所述不得解釋為排除或限制（不論直接或間接）任何人就(i)欺詐，或(ii)因賣家疏忽（或因賣家所控制的任何人士或賣家在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。
8.1.4	遷移及儲存拍賣品，費用由閣下承擔；	10	一般事項
8.1.5	就閣下於銷售合約所欠的任何款項及/或違約的損害賠償，向閣下採取法律程序；	10.1	閣下不得轉讓銷售合約的利益或須承擔的責任。
8.1.6	就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本利率加5厘的年利率每日計息；	10.2	倘若賣家未能或延遲強制執行或行使任何銷售合約下的權力或權利，這不得作為或視其作為賣家放棄其根據銷售合約所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響賣家其後強制執行根據銷售合同所產生任何權利的能力。
8.1.7	取回並未成為閣下財產的拍賣品（或其任何部份）的管有權，就此而言（除非買家作為消費者向賣家購買拍賣品而賣家於業務過程中出售該拍賣品），閣下謹此授予賣家不可撤銷特許，准許賣家或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是設連同汽車），以取得拍賣品或其任何部份的管有權；	10.3	倘銷售合約任何一方，因在合理控制範圍以外的情況下而無法履行該訂約方根據銷售合約的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在该情況仍然持續時，不會被要求履行該等責任。本段並不適用於第6段對閣下施加的責任。
8.1.8	保留賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售的任何其他財產的管有權，直至根據銷售合約應付的所有款項已以結清款項全數支付為止；	10.4	銷售合約下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以第一類郵件或空郵或以傳真方式發送，並就賣家而言，發送至圖錄所載邦瀚斯的地址或傳真號碼（註明交公司秘書收），由其轉交賣家；而就閣下而言，則發送至競投表格所示的買家地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須有責任確保其清晰可讀並於任何適用期間內收到。
8.1.9	保留由賣家及/ 或邦瀚斯（作為賣家的受託保管人）因任何目的（包括但不限於其他已售予閣下的貨品）而管有的閣下任何其他財產的管有權，並在給予三個月書面通知下，不設底價出售該財產，以及把因該等出售所得而應付閣下的任何款項，用於清償或部份清償閣下欠負賣家或邦瀚斯的任何款項；及	10.5	倘若銷售合約的任何條款或任何條款的任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響該合同其餘條款或有關係條款其餘部份的強制執行能力或有效性。
8.1.10	只要該等貨品仍然由賣家或邦瀚斯作為賣家的受託保管人管有，撤銷賣家於該拍賣會或任何其他其拍賣或以私人協約向閣下出售任何其他貨品的銷售合約，並把已收到閣下就該等貨品支付的任何款項，部份或全部用於清償閣下欠負賣家或邦瀚斯的任何款項。	10.6	銷售合約內凡提述邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。
8.2	就因邦瀚斯根據本第8段採取行動而招致賣家負上的所有法律及其他強制執行費用、所有損失及其他開支及費用（包括為獲發還拍賣品而應付邦瀚斯的任何款項）（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向賣家作出彌償，利息按第8.1.6段的利率由賣家應付款項日期起計至閣下支付該款項的日期止。	10.7	銷售合約內所用標題僅為方便參考而設，概不影響合約的詮釋。
8.3	於根據第8.1.2段重新出售拍賣品後，賣家須把任何在支付欠負賣家或邦瀚斯的所有款項後所餘下的款項，於其收到該等款項的二十八日內交還閣下。	10.8	銷售合約內「包括」一詞指「包括，但不限於」。
9	賣家的責任	10.9	單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。
9.1	在拍賣人落槌表示拍賣品成交後，賣家無須再就拍賣品所引致的任何損傷、損失或損害負責。	10.10	凡提述第某段，即指銷售合約內該編號的段落。
9.2	在下文第9.3至9.5段的規限下，除違反第2.1.5段所規定的明確承諾外，不論是根據香港法例第26章貨品售賣條例而默示的條款或其他，賣家無須就違反拍賣品須與拍賣品的任何說明相應的條款而負責。	10.11	除第10.12段有明確規定外，銷售合約概無賦予（或表示賦予）非銷售合約訂約方的任何人士，任何銷售合約條款所賦予的利益或強制執行該等條款的權利。
9.3	就賣家或其代表於本協議之前或之後或於拍賣會之前或進行期間，所作出（不論是以書面，包括在圖錄或網站，或口頭形式或以行為或其他）的任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，賣家均無須承擔任何相關的責任（不論為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失責陳述條例的責任，或任何其他責任）。	10.12	銷售合約凡賦予賣家豁免、及/ 或排除或限制其責任時，邦瀚斯、邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後續公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的繼承人及受讓人亦可享有同樣的法律上的有關利益。
9.4	就賣家或賣家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或聲譽受損，或業務受干擾或浪費時間，或任何類型的間接損失或相應產生的損害，賣家均無須承擔任何相關的責任，不論該指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約、法定責任、復還申索或其他而產生或就此而申索；	11	規管法律
		11.1	法律
		11.2	本協議下的所有交易以及所有有關事宜，均受香港法例規管並據其解釋。
			語言
			本銷售合約以中英文刊載。如就詮釋本銷售合約有任何爭議，以英文條款為本。
			附錄二 買家協議
			重要事項： 此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以是在圖錄載列不同的條款，及/ 或於圖錄加入插頁，及/ 或於拍賣會場地上以通告，及/ 或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。
			1 合約
		1.1	此等條款規管乃邦瀚斯個人與買家的合約，買家即拍賣人落槌表示其投得拍賣品的人士。
		1.2	拍賣會圖錄內附錄三所載的釋義及詞彙已納入本協議，本公司可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本協議內以斜體刊載。本協議提述刊印於拍賣會圖錄開始部份的競投人通告的資料，而該等被提述的資料已納入本協議。
		1.3	於拍賣人落槌表示閣下投得拍賣品時，閣下與賣家就拍賣品的銷售合約即告訂立，而在那時刻，閣下與邦瀚斯亦已按本買家協議條款訂立另一份獨立的合約。
		1.4	本公司乃作為賣家的代理行事，無須就賣家之任何違約或其他失責而對閣下負責或承擔個人責任，邦瀚斯作為主事人出售拍賣品除外。本公司對閣下的個人責任受本協議規管，在下文條款所規限下，本公司同意下列責任：
		1.5.1	本公司會按照第5段儲存拍賣品，直至競投人通告所指定的日期及時間或另行通知閣下為止；
		1.5.2	在賣家或本公司拒絕向閣下發放拍賣品的任何權力所規限下，本公司會於閣下已以結清款項向本公司及賣家所須支付之所有款項後，即按照第4段向閣下發放拍賣品；
		1.5.3	本公司會按照第9段所載條款提供擔保。
		1.6	不論於此協議之前或之後或於拍賣會之前或之上，對由本公司或代表本公司或由賣家或代表賣家所作出的任何拍賣品的說明或其成交價估計（不論其是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上，或以行為作出或其他），或對該等拍賣品的說明或其成交價估計的準確性或完備性，本公司一概不作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述。該等說明或成交價估計一概不納入閣下與本公司訂立的本協議。任何由本公司或代表本公司作出該等說明或成交價估計，均是代賣家而作出（邦瀚斯作為主事人出售拍賣品除外）。
		2	履行銷售合約
			閣下個人向本公司承諾，閣下將遵守及遵從閣下根據拍賣品銷售合約對賣家的所有責任及承諾。
		3	付款
		3.1	除非閣下與本公司另有書面協定或競投人通告另有規定外，閣下最遲須於拍賣會後第二個工作日下午四時三十分向本公司支付：
		3.1.1	拍賣品的買價；
		3.1.2	每件所購買之拍品按照競投人通告規定費率的買家費用；及
		3.1.3	若拍賣品註明[AR]，一項按照競投人通告規定計算及支付的額外費用，連同該款項的增值稅（如適用），所有應付本公司款項須於拍賣會後七個工作日或之前已以結清款項收悉。
		3.2	根據本協議，閣下亦須應要求向本公司支付任何開支。
		3.3	除非本公司以書面方式另行同意，所有款項必須以拍賣會所用貨幣，按競投人通告所列其中一種方法支付。本公司發票只發給登記競投人，除非競投人乃作為指明主事人的代理，且本公司已認可該安排，在該情況下，本公司會將發票發給主事人。
		3.4	除非本協議另有規定，所有應付本公司款項須按適當稅率繳付稅項，閣下須就所有該等款項支付稅款。
		3.5	本公司可從閣下付給本公司的任何款項中，扣除並保留有關拍賣品的買家費用、賣家應付的佣金、任何開支及稅項以及任何賺得及/ 或產生的利息、利益歸本公司，直至將款項付予賣家時止。
		3.6	就向本公司支付應付的任何款項而言，時限規定為要素。倘若閣下未能按照本第3段向本公司支付實價或任何其他應付本公司款項，本公司將擁有下文第7段所載的權利。
		3.7	若閣下投得多項拍賣品，本公司收到閣下的款項將首先用於按比例支付每項拍賣品的買價，然後按比例支付應付邦瀚斯的所有款項。
		4	領取拍賣品
		4.1	在賣家或本公司可拒絕向閣下發放拍賣品的任何權力規限下，閣下一旦已以結清款項向賣家及本公司支付應付的款項後，本公司可即向閣下或按閣下的書面指示發放拍賣品。領取拍賣品時，必須出示從本公司的出納員的辦公室取得已加蓋印章的發票，方獲發行。
		4.2	閣下須按競投人通告指定的日期及時間，自費領取拍賣品，倘未有指定任何日期，則為拍賣會後第七日下午四時三十分或之前。

4.3	於第4.2段所述的期間內，可按競投人通告指定的日期及時間到競投人通告所述地址領取拍賣品。其後拍賣品可能遷移至其他地點儲存，屆時閣下必須向本公司查詢可在任何何地領取拍賣品，儘管此資料通常會列於競投人通告內。	應付本公司款項已全數支付為止；	所有權，並附有全面所有權的保證，不得有任何留置權、質押、產權負擔及敲討申索，而本公司將向閣下支付相等於閣下就拍賣品已支付的買價、買家費用、稅項及開支總數的款項。第9段的利益為僅屬於閣下個人的利益，閣下不能將其轉讓。
4.4	若閣下未有於競投人通告指定的日期領取拍賣品，則閣下授權本公司作為閣下代理，代表閣下與儲存承辦商訂立合約（「儲存合約」），條款及條件按邦瀚斯當時與儲存承辦商協定（可應要求提供副本）的標準條款及條件儲存拍賣品。倘拍賣品儲存於本公司物業，則須由第4.2段所述期間屆滿起，按本公司目前的每日收費（目前最低為每項拍賣品每日50港元另加稅項）支付儲存費，該等儲存費為本公司開支的一部份。	7.1.9 以本公司因任何目的而收到的閣下款項，無論該等款項於閣下失責時或其後任何時間收到，用作支付或部份支付閣下於本協議下應付本公司的任何款項；	9.6 倘若閣下出售或以其他方式出售閣下於拍賣品的權益，則根據本段的所有權利及利益即告終止。
4.5	於直至閣下已全數支付買價及任何開支為止，拍賣品將由本公司作為賣家的代理持有，或由儲存承辦商作為賣家及本公司的代理按照儲存合約的條款持有。	7.1.10 在給予三個月書面通知下，把本公司因任何目的（包括其他已售予閣下或交予本公司出售的貨品）而管有的閣下任何其他財產不設底價出售，並把因該等出售所得而應付予閣下的任何款項，用於支付或部份支付閣下欠負本公司的任何款項；	9.7 第9段不適用於由或包括一幅或多幅中國畫、一輛或多輛汽車、一個或多個郵票或一本或多本書籍構成的拍賣品。
4.6	閣下承諾遵守任何儲存合約的條款，尤其是支付根據任何儲存合約應付的收費（及所有搬運拍賣品入倉的費用）。閣下確認並同意，於直至閣下已支付買價、任何開支及所有儲存合約下的收費為止，閣下不得從儲存承辦商的物業領取拍賣品。	7.1.11 於日後拍賣會拒絕為閣下登記，或於日後任何拍賣會拒絕閣下出價，或於日後任何拍賣會在接受任何出價前要求閣下先支付按金，在該情況下，本公司有權以該按金支付或部份支付（視情況而定）閣下為買家的任何拍賣品的買價。	9.8 本公司的責任
4.7	閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。	7.2 就因本公司根據本第7段採取行動而招致的所有法律及其他費用、所有損失及其他開支（不論是否已採取法律行動），閣下同意按全數彌償基準連同其利息（於頒布判決或命令之前及之後）向本公司作出彌償，利息按第7.1.5段訂明的利率由本公司應支付款項日期起計至閣下支付該款項的日期止。	10.1 就本公司或代表本公司或賣家或代表賣家於本協議之前或之後或於拍賣會之前或之上，所作出（不論是以書面，包括在圖錄或邦瀚斯的網站上或口頭形式或以行為或其他）任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，本公司無須就此而承擔任何責任，不論是否為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章真實陳述條例的責任。
4.8	倘閣下未有按照第4.2段提走拍賣品，閣下須全面負責本公司涉及的任何搬運、儲存或其他收費（按照本公司的目前收費率）及任何開支（包括根據儲存合約的任何收費）。所有此等款項須於本公司要求時由閣下支付，並無論如何，於閣下或閣下的代表領取拍賣品前必須支付。	7.3 倘閣下僅支付部份應付予本公司的款項，則該等付款將首先用於支付該拍賣品的買價（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買價），然後支付買家費用（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買家費用），再然後用以支付應付予本公司的任何其他款項。	10.2 當拍賣品由閣下承擔風險時及/ 或當拍賣品已成為閣下的財產並由本公司保管及/ 或控制時，本公司對閣下之責任限於對閣下行使合理程度的謹慎，惟本公司無須就因下述原因對拍賣品或其他人士或物件造成的損害負責：
5	拍賣品儲存 本公司同意把拍賣品儲存，直至閣下提取拍賣品或直至競投人通告指定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）為止，以較早日期為準，並在第6及第10段規限下，作為受託保管人而就拍賣品的損壞或損失或毀壞向閣下負責（儘管在支付買價前，拍賣品仍未為閣下的財物）。若閣下於競投人通告所規定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）前仍未領取拍賣品，本公司可將拍賣品遷往另一地點，有關詳情通常會載於競投人通告內。倘若閣下未有按第3段就拍賣品付款，而拍賣品被移送至任何第三者物業，則該第三者會嚴格地以邦瀚斯為貨主而持有拍賣品，而本公司將保留拍賣品留置權，直至已按照第3段向本公司支付所有款項為止。	7.4 本公司根據本第7段的權利出售任何拍賣品所收到的款項，於支付應付予本公司及/ 或賣家的所有款項後仍由本公司持有的餘款，將於本公司收到該等款項的二十八日內交還閣下。	10.2.1 處理拍賣品，倘若於向閣下出售時拍賣品已受到蟲蛀，而任何損壞乃由於拍賣品受蟲蛀所導致；或
6	對拍賣品的責任 待閣下向本公司支付買價後，拍賣品的所有權方會移交閣下。然而，根據銷售合約，拍賣品的風險則由閣下投得拍賣品之時起由閣下承擔。	8 其他人士就拍賣品的申索 倘本公司知悉除閣下及賣家外有人就拍賣品提出申索（或可合理地預期會提出申索），本公司有絕對酌情權決定以任何方式處理拍賣品，以確立本公司及其他涉及人士的合法權益及在法律上保障本公司的地位及合法權益。在不損害該酌情權的一般性原則下，並作為舉例，本公司可：	10.2.2 大氣壓力改變；
6.1	閣下應於拍賣會後盡快為拍賣品投買保險。	8.1 保留拍賣品以調查就拍賣品提出或本公司合理地預期會提出的任何問題；及/ 或	10.2.3 本公司亦不就以下負責：
6.2	未能付款或提取拍賣品及部份付款	8.1.1 向閣下以外的其他人士交付拍賣品；及/ 或	10.2.4 弦樂器的損壞；或
7	倘若應付予本公司的所有款項未有於其到期支付時全數支付，及/ 或未有按照本協議提取拍賣品，則本公司可行使以下一項或多項權利（在不損害本公司可以代賣家行使的任何權利下），而無須另行通知閣下：	8.1.2 展開互爭權利訴訟或尋求任何法院、調解人、仲裁人或政府機關的任何其他命令；及/ 或	10.2.4 石質畫架、石膏畫架或畫架玻璃的損壞；而倘若拍賣品構成或變為有危險，本公司可以其認為適合的方法予以棄置而無須事先通知閣下，而本公司無須就此對閣下負責。
7.1	因閣下違反合約而即時終止本協議；	8.1.3 就採取閣下同意的行動，要求閣下提供彌償保證及/ 或抵押品。	10.3 就買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或業務聲譽受損，或業務受干擾或浪費時間，或倘若閣下於業務過程中購買拍賣品，就任何種類的間接損失或相應產生的損害，本公司均無須向閣下承擔任何相關的責任，不論指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生或就此而申索。
7.1.1	保留拍賣品的管有權；	8.2 第8.1段所述的酌情權：	10.4 在任何情況下，倘若本公司就拍賣品，或任何就拍賣品的作為、不作為、陳述，或本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或不論任何形式，本公司的責任將限於支付金額最高不超過拍賣品買價加買家費用（減除閣下可能有權向賣家收回的款項）的款項，不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。
7.1.2	遷移及/ 或儲存拍賣品，費用由閣下承擔；	8.2.1 可於本公司對拍賣品擁有實際或推定管有權時隨時行使，或倘若該管有權因法院、調解人、仲裁人或政府機關的任何判決、命令或判決而終止，於該管有權終止後隨時行使；及	閣下宜購買保險以保障閣下的損失。
7.1.3	就閣下所欠的任何款項（包括買價）及/ 或違約的損害賠償，向閣下採取法律程序；	8.2.2 除非本公司相信該申索真正有希望成為有良好爭辯證據的個案，否則不會行使。	10.5 上文所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，或(v)本公司根據此等條件第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。
7.1.4	就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本借貸利率加5厘的年利率每日計息；	9 廣告	11 一般事項
7.1.5	取回並未成為閣下財產的拍賣品（或其任何部份）管有權，就此而言，閣下謹此授予本公司不可撤銷特許，准許本公司或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品（或其任何部份）的管有權；	9.1 本公司根據本第9段的條款就任何廣告承擔個人責任。	11.1 閣下不得轉讓本協議的利益或須承擔的責任。
7.1.6	在給予閣下三個月書面通知，知會閣下本公司擬出售拍賣品後，以拍賣、私人協議或任何其他方式按不設底價形式出售拍賣品；	9.2 第9段僅於以下情況適用：	11.2 倘若本公司未能或延遲強制執行或行使任何本協議下的權力或權利，這不得作為或視為作為本公司放棄根據本協議所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響本公司其後強制執行根據本協議所產生任何權利的能力。
7.1.7	保留由本公司因任何目的（包括，但不限於，其他已售予閣下或交予本公司出售的貨品）而管有的閣下任何其他財產的管有權，直至所有	9.2.1 閣下為本公司就拍賣品發出原有發票的抬頭人，而該發票已被支付；及	11.3 倘本協議任何一方，因在其合理控制範圍以外的情況下而無法履行該訂約方根據本協議的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在此情況仍然持續時，不會被要求履行該等責任。本段並不適用於第3段對閣下施加的責任。
7.1.8		9.2.2 閣下於知悉拍賣品為或可能為偽品後，在合理地切實可行範圍內盡快，並無論如何須於拍賣會後一年內，以書面通知本公司拍賣品為偽品；及	11.4 本協議下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以掛號郵件或空郵或以傳真方式（如發給邦瀚斯，註明交公司秘書收），發送至合約表格所示有關訂約方的
		9.2.3 於發出該通知後一個月內，閣下把拍賣品退回本公司，而拍賣品的狀況須與拍賣會時的狀況一樣，並連同證明拍賣品為偽品的書面證明，以及有關拍賣會及拍賣品編號的資料以識別該拍賣品。	
		9.3 閣下上述情況下，第9段不適用於偽品：	
		9.3.1 圖錄所載有關該拍賣品的資料已反映當時學者及專家的公認意見，或已公平地指出該等意見有衝突，或已反映公認為有關範疇主要專家在當時的意見；或	
		9.3.2 僅可採用於刊印圖錄日期前一般不會採用的方法才能確定拍賣品為偽品，或採用的確定方法在所有情況下本公司若採用則屬不合理。	
		9.4 閣下授權本公司在絕對的情權下決定採取本公司認為要讓本公司信納拍賣品並非偽品而必需進行的程序及測試。	
		9.5 倘本公司信納拍賣品為偽品，本公司會（作為主事人）向閣下購買該拍賣品，而閣下須按照香港法例第26章貨品售賣條例第14(1)(a)及14(1)(b)條規定，向本公司轉讓有關拍賣品的	

- 地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須確保其清晰可讀並於任何適用期間內收到。
- 11.5 倘若本協議的任何條款或任何條款的任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響本協議其餘條款或有關條款其餘部份的強制執行能力或有效性。
- 11.6 本協議內凡提述邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。
- 11.7 本協議內所用標題僅為方便參考而設，概不影響本協議的詮釋。
- 11.8 本協議內「包括」一詞指「包括，但不限於」。
- 11.9 單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。
- 11.10 凡提述某段，即指本協議內該編號的段落。
- 11.11 除第11.12段有明確規定外，本協議概無賦予（或表示賦予）非本協議訂約方的任何人士，任何本協議條款所賦予的利益或強制執行該等條款的權利。
- 11.12 本協議凡賦予賣家豁免、及/或排除或限制邦瀚斯責任時，邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後續公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上利益。
- 12 規管法律
- 12.1 法律
本協議下的所有交易以及所有有關事宜，均受香港法例規管並根據其解釋。
- 12.2 語言
本買家協議以中英文文載。如就詮釋本買家協議有任何爭議，以英文條款為本。

保障資料 — 閣下資料的用途

由於本公司提供的服務，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及職員（如有））。閣下同意本公司可以該等資料作下述用途。本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第1159條及附表6，包括海外附屬公司）披露閣下的資料，除此以外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類以用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。

閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡Bonhams 1793 Limited（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）（就香港法例第486章個人資料(私隱)條例而言，為資料的使用者）或以電郵聯絡client.services@bonhams.com。

附錄三 釋義及詞彙

倘納入此等釋義及詞彙，下列詞語及用詞具有（除文義另有所指外）以下所賦予的涵義。詞彙乃為協助閣下了解有特定法律涵義的詞語及用詞而設，閣下可能對該等涵義並不熟悉。

釋義

「**額外費用**」按照競投人通告計算的費用，以彌補邦瀚斯須根據二零零六年藝術家轉售權規例支付版權費的開支，買家須就任何註有[AR]且其成交價連同買家費用（但不包括任何增值稅）等於或超過1,000歐元（按拍賣會當日的歐洲中央銀行參考匯率換算為拍賣會所用貨幣）的拍賣品。

「**拍賣人**」主持拍賣會的邦瀚斯代表。

「**競投人**」已填妥競投表格的人士。

「**競投表格**」本公司的競投人登記表格、缺席者及電話競投表格。

「**邦瀚斯**」邦瀚斯拍賣有限公司（Bonhams (Hong Kong) Limited）或其後繼公司或承讓公司。於買家協議、業務規則及競投人通告內，邦瀚斯亦稱為我們。

「**書籍**」於專門書籍拍賣會提供以作銷售的印刷書籍。

「**業務**」包括任何行業、業務及專業。

「**買家**」拍賣人落槌表示由其投得拍賣品的人士。於銷售合約及買家協議內，買家亦稱為「閣下」。

「**買家協議**」邦瀚斯與買家訂立的合約（見圖錄內附錄二）。

「**買家費用**」以成交價按競投人通告訂明的費率計算的款項。

「**圖錄**」有關拍賣會的圖錄，包括任何於本公司網站刊載的圖錄陳述。

「**佣金**」賣家應付予邦瀚斯的佣金，按照合約表格訂明的費率計算。

「**狀況報告**」由邦瀚斯代表賣家向競投人或潛在競投人提供有關拍賣品狀況的報告。

「**寄售費**」賣家應付予邦瀚斯的費用，按照業務規則訂明的費率計算。

「**合約表格**」由賣家或代表賣家簽署的合約表格或汽車資料表（按適用），載有供邦瀚斯提供以作銷售的拍賣品清單。

「**銷售合約**」賣家與買家訂立的銷售合約（見圖錄內附錄一）。

「**合約說明**」唯一的拍賣品說明（即圖錄內有關拍賣品的資料內以粗體刊載的部份、任何照片（顏色除外）以及狀況報告的內容），賣家於銷售合約承諾拍賣品與該說明相符。

「**說明**」以任何形式對拍賣品所作的陳述或申述，包括有關其作者、屬性、狀況、出處、真實性、風格、時期、年代、適合性、品質、來源地、價值及估計售價（包括成交价）。

「**資料**」圖錄內識別拍賣品及其編號的書面陳述，可能包括有關拍賣品的說明及圖示。

「**成交價估計**」本公司對成交价可能範圍的意見的陳述。

「**開支**」邦瀚斯就拍賣品已付或應付的收費及開支，包括法律開支、因電匯而產生的銀行收費及開支、保險收費及開支、圖錄及其他製作及說明、任何關稅、宣傳、包裝或運輸費用、轉載權費、稅項、徵費、測試、調查或查詢費用、出售拍賣品的預備工作、儲存收費、來自賣家作為賣家代理或來自失責賣家的遷移收費或領取費用，加稅項。

「**偽品**」其製作者或其他人士意圖在其作者、屬性、來源地、真實性、風格、日期、年代、時期、出處、文化、來源或成份方面進行欺騙的偽造品，而該偽品於拍賣會日期的價值大幅低於其若非偽造的價值。且任何拍賣品說明一概無指明其為偽造。拍賣品不會因其損壞、及/或對其進行修復及/或修改（包括重畫或覆畫）而成為偽品，惟該損壞或修復或修改（視情況而定）並無實質影響拍賣品與拍賣品說明符合的特性。

「**保証**」在任何偽品上邦瀚斯對買家全力承擔的責任，以及在專門郵票拍賣會及/或專門書籍拍賣會當中，根據買家協議內定立，由郵票或書籍組成的拍賣品。

「**成交价**」拍賣人落槌表示拍賣品成交的價格，其貨幣為拍賣會所採用的貨幣。

「**香港**」中華人民共和國香港特別行政區。

「**遺失或損壞保証**」指業務規則第8.2.1段所述的保証。

「**遺失或損壞保証費用**」指業務規則第8.2.3段所述的費用。

「**拍賣品**」任何託付予邦瀚斯，供以拍賣或私人協約形式出售的任何物品（但凡提述任何拍賣品，均包括（除非文義另有所指）作為由兩項或以上物品組成的一項拍賣品內的個別項目）。

「**汽車圖錄費**」作為邦瀚斯製作汽車的圖錄及就出售汽車進行推廣而須承擔額外工作的代價，而應由賣家付予邦瀚斯的費用。

「**New Bond Street**」指邦瀚斯位於 101 New Bond Street, London W1S 1SR的拍賣場。

「**名義收費**」倘拍賣品已按名義價格出售，則為應付的佣金及稅項。

「**名義費用**」賣家應付予邦瀚斯的寄售費所依據的金額，該費用按照業務規則訂明的公式計算。

「**名義價格**」本公司向閣下提供或載於圖錄的最近期高、低估價的平均數，或者並無提供或載列該等估價，則為拍賣品適用的底價。

「**競投人通告**」刊印於本公司圖錄前部的通告。

「**實價**」成交价與成交价稅項相加的總數。

「**底價**」拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）。

「**拍賣會**」由邦瀚斯提供以作銷售拍賣品的拍賣會。

「**出售所得款項**」拍賣品售出後賣家所得的款項淨額，即成交价扣除佣金、其任何應繳稅項、開支及任何其他應付予本公司的款項不論以何身份及如何產生。

「**賣家**」合約表格所列明提供拍賣品以作銷售的人士。若該列名人士在表格上指明另一人士作為其代理，或若合約表格所列明人士作為主事人的代理行事（不論該代理關係是否已向邦瀚斯披露），則「賣家」包括該代理及主事人，而彼等須就此共同及個別負責。業務規則內亦稱賣家為「閣下」。

「**專家查驗**」由專家對拍賣品進行目視查驗。

「**郵票**」指於專門郵票拍賣會提供以作銷售的郵票。

「**標準查驗**」由並非專家的邦瀚斯職員對拍賣品進行目視查驗。

「**儲存合約**」指業務規則第8.3.3段或買家協議第4.4段（按適用）所述的合約。

「**儲存承辦商**」於圖錄指明的公司。

「**稅項**」指香港政府所實施不時適用的所有稅項、收費、關稅、費用、徵費或其他評稅，以及所有其估計付款，包括，但不限於，收入、業務利潤、分行利潤、貨物稅、財產、銷售、使用、增值（增值稅）、環保、特許、海關、進口、薪金、轉讓、總收入、預扣、社會保障、失業稅項及印花稅及其他收費，以及就該等稅項、收費、費用、徵費或其他評稅的任何利息及罰款。

「**恐怖主義**」指任何恐怖主義行為或該等行為的威脅，無論任何人單獨行動或代表或與任何組織及/或政府有關而行動，為政治、宗教或思想或類似目的，包括，但不限於，企圖影響任何政府或使公眾或任何部份公眾陷入恐慌。

「**信託帳戶**」邦瀚斯的銀行帳戶，就任何拍賣品所收實價的所有有關項款均收入該帳戶，該帳戶為與邦瀚斯正常銀行帳戶有所區別及獨立的帳戶。

「**網站**」網址為www.bonhams.com的邦瀚斯網站。

「**撤銷通知**」賣家向邦瀚斯發出的書面通知，以撤銷由邦瀚斯出售拍賣品的指示。

「**不設底價**」指並無規定拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）

詞彙
以下詞句有特定法律涵義，而閣下可能對該等涵義並不熟悉。下列詞彙乃為協助閣下了解該等詞句，惟無意就此而限制其法律上的涵義：

「**藝術家轉售權**」：按二零零六年藝術家轉售權規例的規定，藝術品作者於原出售該作品後，就出售該作品而收取款項的權利。

「**受託保管人**」：貨品所交託的人士。

「**彌償保証**」：為保証使該彌償保証受益人回復其猶如導致須予彌償的情況並無發生時所處狀況的責任，「彌償」一詞亦按此解釋。

「**互爭權利訴訟**」：由法院裁定拍賣品擁有權誰屬的訴訟。

「**投得**」：拍賣品售予一名競投人之時，於拍賣會上以落槌表示。

「**留置權**」：管有拍賣品的人士保留其管有權的權利。

「**風險**」：拍賣品遺失、損壞、損毀、被竊，或狀況或價值惡化的可能性。

「**所有權**」：拍賣品擁有權的法律及衡平法上的權利。

「**侵權法**」：對他人犯下法律上的過失，而犯過者對該人士負有謹慎責任。

香港法例第26章貨品售賣條例

以下為香港法例第26章貨品售賣條例的摘錄：

- 「第14條有關所有權等的隱含責任承擔」
- (1) 除第(2)款適用的售賣合約外，每份售賣合約均有一—
- (a) 一項賣方須符合的隱含條件：如該合約是一宗售賣，他有權賣有關貨品，如該合約是一項售賣協議，則他在貨品產權轉移時，將有權售賣該等貨品；及
- (b) 一項隱含的保証條款：該等貨品並無任何在訂立合約前未向買方披露或未為買方所知的押記或產權負擔，而在產權轉移前亦不會有這樣的押記或產權負擔；此外，買方將安寧地享有對該等貨品的管有，但如對該項管有的干擾是由有權享有已向買方披露或已為買方所知的任何押記或產權負擔的利益的擁有人或其他有權享有該等利益的人作出的，則不在此限。
- (2) 如售賣合約所顯示或從合約的情況所推定的意向，是賣方只轉讓其本身的所有權或第三者的所有權，則合約中有一—
- (a) 一項隱含的保証條款：賣方所知但不為買方所知的所有押記或產權負擔，在合約訂立前已向買方披露；及
- (b) 一項隱含的保証條款：下列人士不會干擾買方安寧地管有貨品—
- (i) 賣方；及
- (ii) 如合約雙方的意向是賣方只轉讓第三者的所有權，則該第三者；及
- (iii) 任何透過或藉着賣方或第三者提出申索的人，而該項申索並非根據在合約訂立前已向買方披露或已為買方所知的押記或產權負擔而提出的。

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)

Please circle your bidding method above.

☐	☐	☐	☐
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Paddle number (for office use only)

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection

Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, Bonhams (Hong Kong) Limited, 11th Floor, Six Pacific Place, No. 50 Queen's Road East, Hong Kong or by e-mail to info.hk@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.

At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Fine Chinese Ceramics and Works of Art		Sale date: 4 May 2026	
Sale no. 32069		Sale venue: Hong Kong	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
General Bid Increments HK\$:			
\$10,000 - 20,000.....by 1,000s		\$200,000 - 500,000.....by 20,000 / 50,000 / 80,000s	
\$20,000 - 50,000.....by 2,000 / 5,000 / 8,000s		\$500,000 - 1,000,000.....by 50,000s	
\$50,000 - 100,000.....by 5,000s		\$1,000,000 - 2,000,000.....by 100,000s	
\$100,000 - 200,000.....by 10,000s		\$2,000,000.....at the auctioneer's discretion	
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (if applicable)			
Company Registration number (if applicable)			
Address			
		City	
Post / Zip code		County / State	
Telephone (mobile)		Country	
Telephone (landline)			
E-mail (in capitals)			
Please answer all questions below			
1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners			
2. Are you representing the Bidder? ☐ If yes, please complete question 3.			
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement			
Are you acting in a business capacity? Yes ☐ No ☐		If registered for VAT in the EU please enter your registration here: / - -	

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in HK\$ (excluding premium)	Covering bid ★

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond ☐	Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Bidder/Agent's (please delete one) signature:	Date:

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

Please email or post the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 11/F, Six Pacific Place, 50 Queen's Road East, Hong Kong. Tel: +852 2918 4321, bids.hk@bonhams.com
Bonhams (Hong Kong) Limited, 11/F, Six Pacific Place, 50 Queen's Road East, Hong Kong. Company Number 1426522.

登記及競投表格

邦瀚斯
(出席者 / 書面競投 / 電話競投) 請選擇競投方法



號牌 (僅供本公司填寫)

Bonhams

此次拍賣會，包括所有投標和購買，均受邦瀚斯的銷售條件約束。您應該在出價前閱讀相關銷售信息及條款，並確保您了解任何購買應支付的費用。本條款還規定了投標人和買家的某些承諾，並限制邦瀚斯對您的責任。請注意，所購拍品的發票將以本表格所示的姓名開具，并且只接受從該姓名（或公司名稱，如果代表該公司出價）名下的賬戶中付款。

數據保護

如果我們在您註冊或向我們投標時獲得有關您的任何個人信息，我們將僅根據我們的隱私政策的條款使用它。您可以在我們的網站 (www.bonhams.com) 上找到我們隱私政策的副本，或通過郵寄方式向客戶服務部索取，地址為香港皇后大道東50號太古廣場六座十一樓Bonhams (Hong Kong) Limited. 公司編號1426522，或通過電子郵件發送至 info.hk@bonhams.com。

根據您之前與我們的互動，我們可能會不時向您提供我們認為您可能感興趣的商品和服務信息。您可以隨時選擇不接收這些通信。如果您不想收到此類通訊，請勾選此框 ☐

投標人須知

在銷售前至少24小時，您必須提供政府簽發的帶照片的身份證件，例如護照或駕駛執照，以及 - 如果身份證件中未包含 - 地址證明，例如當前的水電費賬單或銀行卡/信用卡賬單。公司客戶還必須提供公司註冊文件、實益擁有人擁有公司 25% 或以上股份的證明文件以及指定個人行事權力的確認書。未能提供這些文件可能會導致您的投標不被處理。無法在銷售前提供文件的客戶可以選擇使用我們的信用卡驗證選項在線投標。請注意，我們保留要求銀行賬單或押金的權利。

若成功購買拍品

本人將自行提取貨品 ☐

請安排運輸公司聯繫我提供報價，
我同意將本人聯繫資料交予運輸公司。 ☐

* 任何人士、競投人及買家必須年滿18歲方可於拍賣會

上參與競投葡萄酒、烈酒及酒精飲料等拍賣品。

拍賣會標題: 中國瓷器及工藝精品		拍賣會日期: 2026 年 5 月 4 日	
拍賣會編號: 32069		拍賣會場地: 香港	
如閣下未能親身出席拍賣會，請最遲於拍賣會前24小提供閣下欲競投的拍賣品詳情。競投將被下調至最接近的競投增幅。請參閱圖錄中「競投者須知」內有關指示邦瀚斯代表閣下執行電話、網上或書面競投的進一步資料。邦瀚斯將代表閣下盡力執行該等競投，但本公司並不對任何錯誤或未能執行競投承擔責任。			
一般競投價遞增幅度（港元）： HK\$10,000 - 20,000.....按 1,000s HK\$20,000 - 50,000.....按 2,000 / 5,000 / 8,000s HK\$50,000 - 100,000.....按 5,000s HK\$100,000 - 200,000.....按 10,000s HK\$200,000 - 500,000.....按 20,000 / 50,000 / 80,000s HK\$500,000 - 1,000,000.....按 50,000s HK\$1,000,000 - 2,000,000.....按 100,000s HK\$2,000,000以上.....由拍賣官酌情決定			
拍賣官可隨時酌情決定把任何競投價拆細。			
客戶編號		稱銜	
名		姓	
公司名稱 (如適用的話將作為發票收票人)			
地址			
城市		縣 / 郡	
郵編		國家	
流動電話		日間電話	
夜間電話			
競投電話號碼 (包括電話國家區號)			
電郵 (大楷)			
請回答以下所有問題			
1. 已提供身份證件：政府頒發的身份證件 ☐ 以及 (如果該身份證件中的地址與您當前住址不符) ☐ 當前住址的水電費賬單/銀行賬單。如果本賬號為公司賬號，請提供公司註冊證書、您的身份證件 (如上) 如果不是董事，請提供授權您代理行事的信件)，以及公司受益人的文件證據。			
2. 您是否為第三方代理競拍? ☐ 如果是，請填寫問題3。			
3. 競拍人的姓名、地址和聯繫方式 (電話和電子郵件)。 競拍人的身份證件：政府頒發的身份證件以及 (如果該身份證件中的地址與當前住址不符) ☐ 當前住址的水電費賬單/銀行賬單。			
您是否以商業身份競拍? 是 ☐ 否 ☐		如果您在歐盟註冊了增值稅，請在此輸入您的註冊信息： / - -	

電話或書面競投	拍賣品編號	拍賣品說明	最高港元競投價 (不包括買家費用)	應急競投價*

通過簽署本表格，您確認您已查看上述拍品的目錄，同意銷售條件，包括其中列出的保證，並同意支付適用買方佣金、增值稅和任何其他應付費用。這會影響您的合法權益。	
簽字:	日期:

請電郵或郵寄發送已經填妥的拍賣註冊表格

香港皇后大道東50號太古廣場六座十一樓客戶服務部 電話: +852 2918 4321, bids.hk@bonhams.com
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AUCTIONEERS SINCE 1793